

# Radio Guide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

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5¢



**THE TRUTH  
ABOUT RADIO  
ADVERTISING**

**A STRIKING  
EDITORIAL**



Tamara

**BEN BERNIE'S OWN STORY "TELLING IT ALL"**



# DODGING HORSESHOES TO REACH THE AIR TOPS

YOU can take it from Helen Ward, the personable young singer with Enric Madriguera's NBC orchestra, superstition and numerology are the bunk! And Helen should know, for she gave both of them more than fair trials. Now she dodges horseshoes from any direction.

She can remember, even when she was a little girl in school, and lived in New York's Harlem, she was deeply superstitious. She had always heard, for instance, that it was good luck to pick up a horseshoe. One day on her way to school, where she was to play the piano and sing a solo in a class concert, she picked up a large equine slipper from the street. She tucked it into her schoolbag, and went blithely on her way. Going up the school steps, she dropped the bag on her foot, and the heavy horseshoe broke one of her toes.

When she grew older, she became interested in numerology. She learned that she was a "9" and must, consequently, associate herself only with "9's," or with "6's" and "3's" and "1's."

So the first time Enric Madriguera offered her a job singing with his orchestra, she turned it down because Madriguera is an "8." She took a job instead, singing at the West Chester Country Club, because the leader of the orchestra there was a "9." And later she sang with Rubinoff because the fiddler is a "1."

She played the piano and sang with a host of other "9's" and "6's" and "3's," but she rapidly got nowhere. So one day she tossed the whole numerology business overboard, and with one wave of determination, brushed aside the accumulated superstitions of years.

She went to Madriguera and asked him if the job he had once offered her was still open. "Absolutely!" the leader answered. Helen went to work that same night, and within two weeks she landed a recording contract.

Now, two months after she started her engagement, she has been re-signed by Madriguera for a long term contract, and she already has landed three commercial programs.

And it worries her not in the least that each of the three commercial programs is for thirteen weeks.

## DECADE OF MIRACLES IN SHORT WAVE FIELD

COMMANDER E. F. McDONALD, Jr., claims to be the first man to put upon the market for the public's general use, a long and shortwave receiving set. He fixes the year as 1925!

Experimentation in those early days of short-wave broadcasting, took him into strange territory and on devious missions. Says the Commander:

"We have been working with short wave since 1923. In that year we recognized the need for tests made at great distance, and in unusual circumstances. In an attempt to fulfill this need, we persuaded the well-known Arctic Explorer, Donald B. MacMillan, to conduct an expedition into the far North. We equipped the Arctic Schooner *Bowdoin* for the trip. In June of 1923 MacMillan sailed.

"Immediately upon his return in September of 1924, MacMillan started making plans for another expedition into the Arctic, in 1925.

"While these plans were in preparation, I persuaded Admiral Ridley MacLean, who was then Director of Naval Communications, to commission a young amateur short-wave man. The object was to take this young man on the cruise of the Fleet to the Pacific, so that he could use his short-wave apparatus to demonstrate to the Navy what could be done with short wave. We selected Fred Schnell for the task; and he shipped with the Fleet, aboard the U. S. S. *Seattle*, as a Lieutenant.

"With the Fleet on its cruise, work progressed on fitting out MacMillan's second expedition. He was to take two ships this trip, the *Bowdoin* and the S. S. *Peary*. We built special transmitting and receiving short-wave apparatus for both ships. Commander MacMillan did me the honor of placing me in command of the *Peary*. We sailed in June, 1925.

"Our apparatus on both ships was now capable of going down to fifteen meters.

"On arriving at Etah, seventy-eight degrees, thirty minutes North Latitude, within eleven degrees of the North Pole, we set up and maintained constant communication with the rest of the world. This is significant, considering that we were living and working in twenty-four hours of daylight.

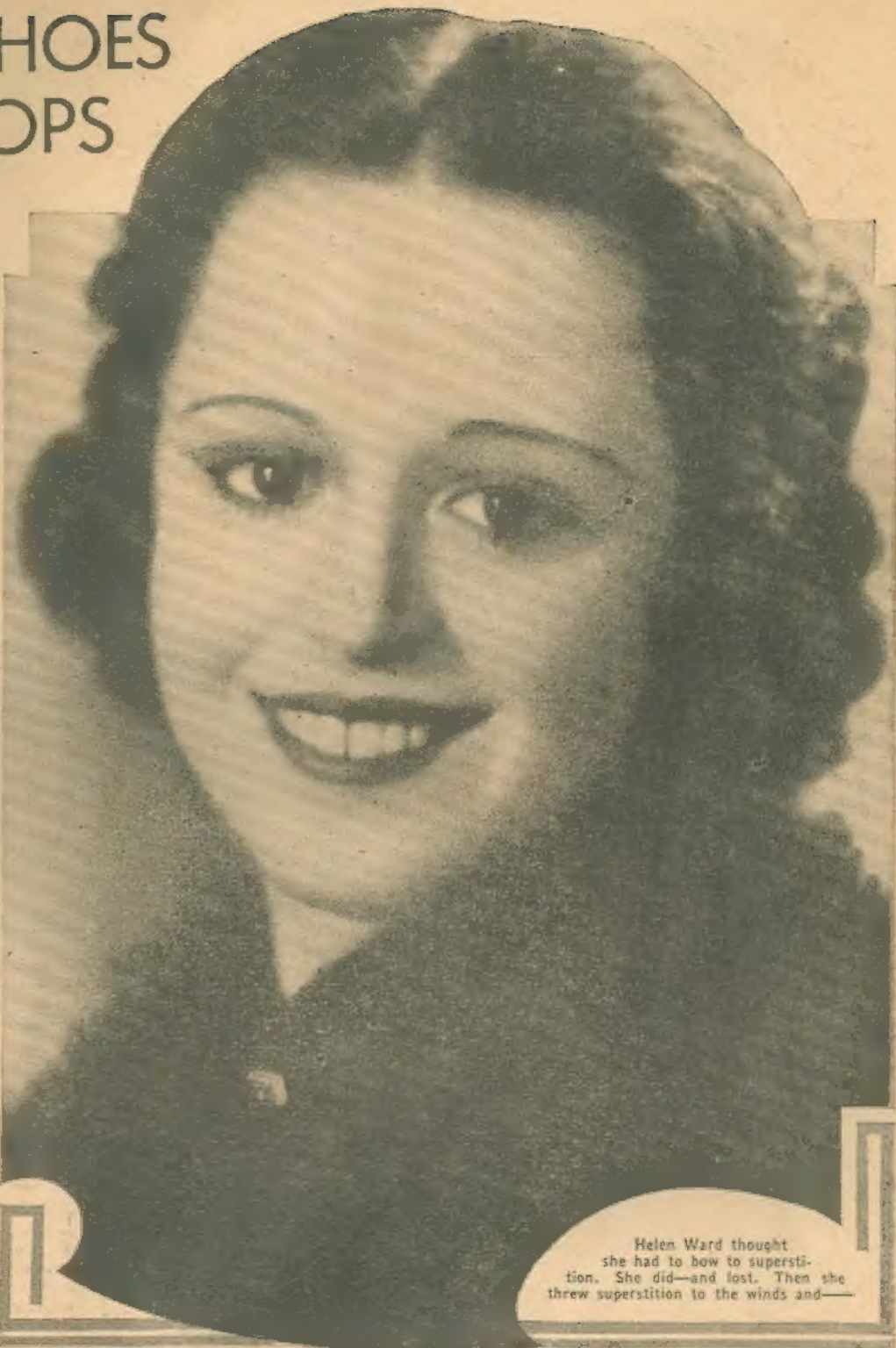
"On August 5, 1925, while we were in Etah, we established two-way communication with Lieutenant Schnell. He was then on the *Seattle*, off the coast of Tasmania—within a few miles of being halfway around the world from us!

"While we were in twenty-four hours of daylight, we found that communications with other points of the globe that were also in daylight, came through best at 17 meters. During the period of our continued daylight, when the point with which we were communicating was in darkness, we found wave lengths from 38 to 55 meters to be most efficient.

"The results obtained with short-wave communication on this Arctic trip convinced us that the time had come to convert our experiments into practical use. I sent a radiogram from the Arctic, therefore, authorizing the building of short-wave sets for general distribution. This was the first to be placed on the market.

"Now the public can get a universal set which goes from 600 meters to 10 meters. That far have we progressed!"

For those of its readers who wish further detailed contact with short-wave broadcasting, Radio Guide has prepared a log of the short-wave stations of the world. This log will be sent, free of charge, to any one who requests one. Send a stamped, self-addressed envelope for your log. All requests should be addressed: Short Wave Log Editor, in care of RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.



Helen Ward thought she had to bow to superstition. She did—and lost. Then she threw superstition to the winds and—

## WHEN THEY LEAVE THE MIKE—

SO hectic is the hustle and bustle of the life of a radio star that few give thought to what they will do after they retire from the airwaves. There is no occasion to face the reality that the day must come when new voices will take the places of theirs on the ether. However, some foresighted celebrities have trained their attention beyond today. They are making plans for tomorrow.

There is, for instance, Charles Carlile, the Columbia tenor. Although at the peak of his fame and success, he knows that someday he, like all artists and all business men, will want to retire. Hence he now is providing for that time. Prosaic though they may seem, his plans are concrete. They embody the operation of a string of gasoline stations in his native Rhode Island. Already he owns three stations.

Ray Perkins, the red-haired NBC funny man, will spend his retirement amid his flowers on his estate outside New York City. His blooms have taken frequent flower show prizes, and Perkins longs secretly for the day when he will be able to devote more time to them.

It's domesticity for Vera Van. The blonde CBS songstress hasn't yet, so far as she knows, met the man with whom she will share it. Nevertheless, she is confident that he will come her way one of these days.

Edith Murray, also heard over a Columbia network is another charming young singer who after she has realized her ambition to star on the

screen, hopes to settle down to the permanent career of creating a home and rearing children.

Jack Denny, orchestra leader at the Pierre, heard over a CBS network, has two pet plans for the day when he finally lays away his baton. First, he wants to be able to provide a pension for all his musicians, none of whom has been with him for less than seven years. Secondly, he intends to buy a radio station, and put into practice a lot of pet theories he has formed in the years he has been a star of the air.

More sedentary is the idea of CBS's Tony Wons as to what he'll do when he bids farewell to the airwaves. Tony confides that he will go back to his Wisconsin farm and write a novel.

The Jesters, an instrumental and vocal trio heard over an NBC network, are three young men who, before they came to radio, were employed in a Hartford insurance office. When they retire, they plan to open an insurance agency.

Another CBS trio which plans to remain intact after its career on the radio is behind, is the de Marco Sisters—Anne, Mary, and Lilvan. They intend to return to their native Boston, and there open a music school.

An exception is Phil Spitalny, in the CBS galaxy of celebrities. He is one of those who cannot envision retirement. He may, he admits, someday retire from radio, but from music—never! Until the end of his days, he declares, he wishes to continue his orchestra activities.



# BEN BERNIE IN A NEW WHIMSY: "TAGGING THE OLD MILE POSTS"

could get you a good job tomorrow doing the same thing I'm doing—selling beer."

It wasn't until years later that I realized that his advice was something of a prophecy. Hey, sponsor, are you listening?

But it wasn't always "twenty a week" for Bernie and Baker. We had our palmy days, too. We played the Palace in New York, and we made Victor records which sold like hot cakes. Well, anyway, like warm cakes. (Now, we know you're an old-timer, Bernie.

Anybody who can remember when people bought phonograph records!)

I remember the night we decided that two "singles" could make more money than one "double," and Phil and I sat down to divide our professional belongings. These consisted, I believe, of a dozen or so orchestrations and a collection of gags—good, bad and Joe Miller.

"You take 'Waters of Venice' and I'll take 'St. Louis Blues,'" said Baker.

"I'll take the one about the red-head and you take the one about the fish peddler," said Bernie.

At about the same time Jack Benny and his partner were dissolving. Benny had been my rival for years in playing bad fiddle, but I believe I had the edge on him. No matter how badly he played, I always managed to be a little worse.

It was a period of radical changes in show business. Silent movies had reached their peak, and rumors went around that talking films would soon be perfected. Paul Whiteman had come out of the West with the new jazz rhythms and jazz bands were all the rage.

In 1923 the country was beginning to play with a new toy called radio, a development of that mysterious thing known as wireless telegraphy.

The Roosevelt was New York's newest hotel, just completed the year before, and opened with a new orchestra known as Ben Bernie and His Lads. Almost before the cornerstone was laid, my

brothers and I had persuaded the management to book Ben Bernie and his orchestra. Where the orchestra would come from, was a matter to be worked out between the cornerstoning and the grand opening.

But we found the orchestra. A collegiate band stranded in Philadelphia came to New York with me, rehearsed in a warehouse and opened at the Roosevelt for a five weeks' engagement. We stayed five years. Then they got wise to us—and we went to London.

The Roosevelt was one of the first hotels to broadcast direct from (Continued on Page 27)

"The Ole Maestro" in a series of exclusive camera studies—"I see you peeking, Winchell," "Fo'give me, fo'give me," "The mosta of the besta," and "I hope you like it"

## By Ben Bernie

GREETINGS, ladies and gentlemen! They've got the ole maestro doing a bit of reminiscing.

When I was asked to do an article on the "old days" for *RADIO GUIDE*, I said: "Hey! Is that a hint for Bernie to retire and write his memoirs? I'll bet Winchell is behind this!"

After all, a palmist in Philadelphia assured me (for five dollars) that my career was just beginning . . . that I was soon to find success in an entirely different field. She held my hand and predicted fame and fortune ahead. Boy! Was my palm read!

"Never look back," she said. "Always look ahead!" And then along comes *RADIO GUIDE* with its suggestion. Imagine my embarrassment! There I was, between the devil and the deep blue sea. Between a palmist and the *RADIO GUIDES*.

So I flipped a coin to see what I should do, and youse *RADIO GUIDE* readers lost. I'm doing the article. And if the palmist in Philadelphia reads this . . . fo'give me. The ole maestro is looking back.

It's been a long time since I've done any looking back. Time was when I would challenge anybody to a good old-fashioned look-back.

Time was when I looked back to my early childhood and confessed to an interviewer that my father was the village blacksmith.

"Under the spreading chestnut tree?" asked the interviewer.

"Under the spreading chestnut tree," confirmed the ole maestro.

"So that's where you picked up those old chestnuts you use on the air," he remarked.

Well, I'm taking no chances now. I refuse to look back more than twenty years. Let me see . . . that takes me back to the "Bernie and Baker" days in 1914. Did any of youse folks ever catch our act?

There was no "Beetle and Bottle" in those days, but Phil Baker was a swell accordion player and a swell partner. Gosh, what memories! What laughs! In those days everything was a laugh. Even our salary was a laugh.

One thing about it, we were democratic. We refused no offers. And we had a fixed salary. You could fix it anywhere from twenty dollars a week to a hundred and fifteen. The latter included breakfast in bed.

Incidentally, I remember back in those days meeting a salesman for a well-known beer, who gave me some friendly advice.

"Why don't you get into a good game and stop fooling around with this music stuff?" he asked. "I

## BIGGEST TREAT FOR LISTENERS

Ever Presented in This Magazine  
Will Be Announced in

**RADIO GUIDE NEXT WEEK**

Also in Next Week's Issue There  
Will Be Original Stories

By JIMMY DURANTE  
By BEATRICE FAIRFAX  
By GRAHAM McNAMEE  
By IRENE RICH



# THOMAS' TOSSING ROAD FROM PILLS TO OPERA

HEAR John Charles Thomas sing "O! Man River" or any one of a number of favorite ballads in that stirring, melodious baritone of his—and try to imagine him prescribing pills and taking pulses in some stuffy medico's office—if you can! Fifteen years ago Thomas was consumed with the idea that he would study medicine.

He didn't continue with his medical studies because he couldn't resist singing. In his earliest boyhood Thomas sang in a church choir. On outings and picnics he was the "tall, good-looking boy" who was called upon to sing a popular song.

While studying for his medical degree at Conway Hall Preparatory School, he entered a contest for singers held by Peabody Conservatory.—You have guessed it! His unusual voice won him a scholarship. And Thomas wanted to go on with his medical course!

Came the necessity of abandoning one for the other. He consulted his parents. Fortunately for the young man, they had more matured intelligence. "Decide for yourself," they told him. "It is your life you are shaping."

Right here must be revealed a character trait of Thomas that has piloted him through many difficulties. He decides momentous questions by tossing coins. Many persons do. But Thomas' method has its own secret.

He tossed a coin to decide between his medical and vocal training. "Heads it's music, tails it's medicine," he told himself.

The coin went ceilingward. It came down heads!—Medicine was abandoned.

At other critical periods in his life Thomas has used the coin-toss to help him reach decisions. Several years ago, for instance, he was in Paris, about to return to the United States to fulfill an engagement singing on concert tour. He was given an opportunity to go to Belgium, and stay for four years, in what he calls "apprenticeship for opera."

This time the coin came down heads. Thomas claims now that that sojourn in

Belgium was a most fortunate one for his experience there prepared him for the greatest feat of his colorful career—appearance in Grand Opera.

At the Metropolitan Opera House in New York he made a triumphal debut, February 2, in "Traviata."

A coin also decided—along with Thomas' secret of tossing coins—his appearance in radio Wednesday nights at 9:30 p. m., EST, over an NBC network, replacing John McCormack.

Just a few weeks ago Thomas flipped another coin. He wanted to decide whether to buy a houseboat or a yacht. One was as yet unfurnished, the other fully equipped for a voyage. Another "head" came up on top; consequently the houseboat—"The Masquerader"—is the latest addition to the Thomas properties.

An interested friend, hearing of the coin-tossing habit, and getting an inkling of the Thomas secret, undertook to question the celebrated singer.

"Mr. Thomas," the friend asked "do you always use the same coin when you toss?"

"Yes, I do," he replied.

"And do you always call 'heads'?" He nodded. There was a gleam of amusement in his eyes.

"There isn't any chance of a head being on both sides of the coin, is there?"

Two dimples appeared on Thomas' face. Then he laughed. He remarked that he had expected the question.

"Look for yourself," he said, and proffered the coin.

His friend looked. The coin was a twenty-five-cent piece. One side was a head, and on the other—was a tail!

His friend looked the next question crying to be asked.

Thomas anticipated it. He smiled—and then revealed his secret:

"You see," he explained, "I'm lucky—the coin *always falls the way I want it to!*"

John Charles Thomas flips a coin to defy Fate—and wins, heads up. He has a system all his own for influencing his decisions



## WHO AND WHAT'S TABOO?

By Martin J. Porter

UNTIL now, censorship of radio, in matters of taste and decency, has been a voluntary matter, executives of broadcasting concerns having imposed censorship themselves. No one with Federal authority ever has issued any "don'ts", except as to the general technical conduct of a station.

Recent news dispatches from Washington heralded the first intimation of a proposed action regarding the type of program which shall be barred from the air. Senator Capper, of Kansas, who himself owns a radio station, would like the present Congress to pass his bill which would make it unlawful for radio broadcasters to accept and transmit programs advertising liquor. Up to now, although the Radio Commission has frowned upon liquor programs to the extent that very few have gone on the air, liquor advertising has been officially permitted.

This is the first disclosure of the real censorship problem with which radio has had to deal. Hitherto censorship, albeit self-imposed, has revolved around such items as decency and radicalism, and such minor things as the use of the words "hell" and "damn". Now, with changes imminent in the matter of Federal control of radio, and with the sagacity of such gents as Mr. Capper at work, radio is facing what some keen observers feel is a bureaucratic despotism. If allowed to progress, it will put the same crimp in American radio enterprise—so the opponents say—as domination by the Post Office Department in England has put into British broadcasting—than which there is

no more unsatisfactory type of entertainment. A tendency now toward dictation to the studios is unfortunate, because it comes at a time when radio broadcasting was moving toward a sensible liberalization. Anyone who doubts this progression needs only to recall that a few years ago the very mention of the word "Soviet" was regarded in bad taste, while now the fear of the Reds has been wiped out, and Russian music is flourishing everywhere, and Russian speakers, even direct emissaries of the reigning commissars, are welcomed everywhere to the microphones with open arms.

I think we have the Voice of Experience, the admirable Mr. M. S. Taylor, to thank for eliminating the sex bugaboo. Mr. Taylor, who started at WOR to solve the emotional problems of America, so amazed the radio barons with his truckloads of fan mail, and so intrigued sponsors by the same means, that he was allowed not only to go on with his work, but encouraged, moved to a coast-to-coast network, and then sponsored by as many as five patrons.

At one time, and quite recently, the immolation of the head men of radio, in their efforts to keep the shows clean—a commendable ambition, of course, but made only ridiculous by blanket rules—reached the point where Tin Pan Alley was required to write double lyrics for its song output. One set of lyrics was for the sophisticated populace who visited night clubs, movies and the theater; and the other highly expurgated, had to be written for those folks who bent an ear to the loud-speakers. The first of these song lyrics to be given renovation was the verse in a song titled "Paradise".

Do you remember, "And when I hold your hand, mm-mm-mm-mm!"?

Well, it was the "mm-mm-mm-mm," a sort of sigh combined with a moan, that certain persons regarded as suggestive of the sex motif. Therefore it was wicked, as all sex is, via radio. So "Paradise" was ruled off the air, until some happy oracle figured out that the lyric could be sung, and the passionate moaning could be left to the orchestra.

In the song, "Forty-second Street," the words, "sexy-ladies from the Eighties" occurred. That was too much for the puritanical censor. Childish ears must not be sullied by any reference to ladies who were sexy. In the radio world there was no such thing as sex, no matter at what disadvantage you were placed when asked to explain your existence. So, "sexy ladies from the Eighties" moved downtown, and became "little nifties from the Fifties."

All this sort of censorship is just mere play. It is, in the final analysis, innocuous, and in no way de-

tracts from or adds to the ethical weight of radio broadcasting.

A few brief years ago, however, radio risked being classified with the narrowest of American diversions. It should be pointed out that even though the operators of broadcasting stations at that time were in deadly fear also of the Radio Commission, at no time did Uncle Sam ever bestow on the Commission the power of censorship.

The Commission's job was, and is, that of enforcing transmission and operation regulations. It is a technical job, and even though the Federal regulations are violated, the Commission must report to the courts to have licenses revoked. But it was fear, mostly of the listening Puritans, that led the broadcasters into the dangerous paths of suppression of free speech. Mr. Mitchell Dawson, writing in "The American Mercury," recalls the occasion when the (Continued on Page 12)

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WATCH NEXT WEEK'S ISSUE—the BIGGEST NEWS for LISTENERS YET PUBLISHED in RADIO GUIDE



# CONFESSIONS OF A BANDMASTER

The bandmaster is astride the world of music. More than any other figure in radio, he has become the cynosure of all listeners. To the countless millions who sway or smile or sigh to the music measured by his baton, his is the most interesting personality in radio.

In response to insistent requests for details of the lives, back-grounds, histories, hopes and struggles of orchestra leaders, a search was made for a composite type. Abe Lyman stood forth as the bandmaster whose career embraced the experiences, qualities and characteristics of so many of his colleagues that his story might serve as a typical biography.

My Lyman has written for the readers of RADIO GUIDE an intensely interesting document—a frank, unvarnished account of his struggles and his rise to eminence. It is a commanding autobiography. The loyalty with which he clings to the realistic phases of his work authorizes the use of the term "confessions."

What Abe Lyman has written might be the story of a dozen of his professional confreres; yet it is characteristically his—as definitely his as is his own individuality, his exclusive experience, his very breath.

The fourth instalment of the story follows:

By Abe Lyman

WE WERE a terrific hit in Chicago. Our popularity can be attributed to Moe Snyder, Ruth Etting's husband, who was known familiarly as "Colonel Gimpy" or "Gimpy." For us he turned shill for a night and proved to be most efficient.

Gimpy bought himself a seat in the front row of the balcony the night we opened. At the end of each number he would clap his hands, yell uproariously, whistle and stamp his feet. He would demand request numbers, which we immediately played. Before we had been on the stage five minutes the entire gallery

had followed Gimpy's example and was giving us the greatest riot of applause we ever have received. Our popularity with Chicago audiences was established. We drew "rave" notices in the theatrical pages of the newspapers, and the Palace was jammed during our engagement. I was the home town boy who had made good, the cab driver who had become a "name" in the world of the theater.

In other words, I had arrived." John Hertz, owner of the Yellow Cab Company, held a banquet in honor of the maestro who once had cruised the streets of Chicago in one of his cabs. I held the seat of honor, and the newspapers carried the picture.

It was a grand and triumphant return, and would have been perfect but for one thing. I was compelled to travel the back streets of Chicago wherever I went because a certain gangster was carrying a gun for the express purpose of loading me down with leaden tokens of the utter lack of esteem in which he held me.

It was like this: I had been engaged to marry his sister but had decided, during my long sojourn in California, that I must retain my bachelorhood if I wished to attain the popularity of a first-string band leader. Not that I didn't like the girl. I did. She was a swell person but, as I shall explain later, marriage and music (my kind of music) don't mix. I decided to end the engagement. Her brother in turn decided to end my career definitely and permanently. So

Abe Lyman caught in another important moment away from his bandmaster's rostrum. Checking to keep pace with current "phonograph" releases is another necessary part of his job. Note the gallery of pictures he keeps ever at hand.

When I came back to Chicago, he oiled his firearms and loaded them with fancy and staple ammunition.

During our engagement at the Palace Theater, the gangster, Davey Miller, was killed in the theater lobby by a rival gunman. This episode didn't help my state of mind, and I decided to lay low for my health's sake. Since that time I have always walked on the curb side of the street when passing a jeweler's window containing engagement rings.

Anyway, I lived to take the train for New York. That city looked extra good to me because it was my first visit to the big town. I took rooms in the Hotel Astor where I could look out on Times Square and across Broadway to the lights on the Palace Theater which read: "ABE LYMAN AND HIS CALIFORNIA ORCHESTRA."

By that time I was sold on the prospects of a future for myself. Our opening at the Palace convinced me that we had appeal. We "wowed" 'em. In fact we were so good that we played ourselves out of a job out of New York.



That last statement may sound like a contradiction, it is true. We were so good we had to leave town. A certain clique controlled show business in those days. When an act became so popular that it was in constant demand, agencies handling similar acts found a hard time getting bookings. The clique operated in an under-the-surface manner to get rid of the acts which became too popular.

The clique started operating against us, and it was so well organized that opposition was useless. We decided to accept the situation as it presented itself.

While we were in New York, however, we had made a big name for ourselves with our own interpretations of popular tunes. We played at the Palace Theater and doubled at the Astor Hotel Roof. We missed the Coconut Grove's informality. At the Astor we might as well have been hotel flunkies—musicians in a cafe dance band were regarded, in those days, in the raised-lorgnette manner. The boys didn't care for the job. Their wanderings were confined to the platform and their dressing rooms. It was unusually hot that Summer, to make matters worse.

I was discontented, too. My big headaches were beginning. This New York was a new experience to me. I was a pretty green business man in comparison with the shrewdness of New York's shrewdest.

For example, Zip Keyes, the saxophone player, had been protecting me from a seedy-looking little fellow who had been trying to talk with me for days. He owned a dance pavilion or auditorium in a smaller city north of New York, he said, and wanted to book my band for his place for the following New Year's Eve, which was about eleven months away. We didn't want the job and Keyes kept stalling off the seedy little guy. He persisted in coming (Continued on Page 14)

Frankie James, professional performer, was one girl with whom Abe fell genuinely in love. Her answer to his proposal of marriage opened his eyes to an astonishing truth about himself.



# CLIMBING RADIO ON GIGGLES



THREE little fledglings from Houston, Texas, tried their wings. Like ducks to water, they took to the air. Now they are flying strongly, winging their way in the heaven of radio fame. They are Dot, Kay and Em, coming to you as the Harmony Trio with Henry Busse's orchestra.

Their lovely voices blend over the air four times a week. You can tune them in over a Columbia network Sunday nights at 12:30 a. m. EST (Monday morning, really); Tuesdays and Thursdays at 11 p. m. EST, and Fridays at 11:45 p. m. EST.

After hearing them, you'll want to meet them. They have giggled their way into the hearts of all who know them. And with all the charm of young things overflowing with enthusiasm, the trio comes up with a curtsy and makes known its intention of gratifying your wishes. Putting their heads together, they framed their own interview. They jump right in with:

"In the first place," they began methodically, "we all three are eighteen years old. We went to school together and have been good friends for the last four years. When we started singing we never dreamed we'd do anything professional. We did it more for fun and made quite a joke of it."

"Dot, Kay and Em," charming trio of fledglings, seem to think so well of their shoulders that they expose them for all to see

The three girls giggled lightly as memories were invoked by their reminiscence.

Dot became eager to get on with the story. "Now, for the interesting part," she began. "After we'd been at singing together for a month or two, we decided we'd really see if we couldn't get somewhere. We started singing on the radio over a Columbia network once a week."

"And then we made it twice," Kay interrupted. Dot continued, "Yes. And that went on for about six months. Then we got an opportunity to sing in one of the hotels."

But Em wanted to tell about that. She was a-twitter. Evidently the exciting part was about to be divulged. Out it came. "And, then, we met Mr. Busse!" she exclaimed. "We were singing in a Houston, Texas, hotel when Mr. Busse was playing the Hollywood Club in Galveston and doubling at the Metropolitan Theater in Houston. He used to drive back and forth every day."

"Tell about his hearing us," Dot urged.

"I'm coming to that now," and Em hurried on: "One day he happened to come up to the dining room and heard us sing. The following week we were billed at the Metropolitan Theater, so he drove up and heard us again. He came up to talk to us then, and we had many discussions about singing. He asked us to join him." Em paused to smile broadly with the other two girls.

Dot began, "We consider ourselves very fortunate in the break we got—"

"And in having the boss we have, and the band we work with," continued Kay.

"We couldn't ask for better," fervently finished Em. "I guess that is about all there is," Dot ruminated before summing up the facts. "We've been singing together almost a year and a half now. We joined Mr. Busse's band September 7, 1933—in the middle of the last Galveston storm."

"Isn't this a good opportunity to set the folks right?" Kay inquired. "I mean about the choir singing and us being sisters."

"Oh, yes," Em remembered. "People are always asking us two questions. One is, 'Did you girls really sing in a church choir?' and the other is, 'Are you sisters?' Well—we did sing in a choir, but we are not sisters, nor any relation at all."

"I hope this covers everything," the girls spoke up together. "Or would the folks like to know how we look?" Dot glanced around. "We're all about the same height, five feet, five. And nearly the same weight, except I'm heaviest, 120 pounds. Em's only 110 and Kay is in between. I have light brown hair and hazel eyes; Kay is a blue-eyed blonde, and Em is olive-complexioned, with black hair and hazel eyes."

"And, now, that is all there is," the trio chorused.

## OH-H! WHAT THESE STARS MIGHT HAVE BEEN

FEW radio stars, in their youth, ever dreamed of the fame they were to achieve, if you can judge by the ambitions of their earlier days. Their footsteps fall into widely assorted fields of endeavor before they succumbed to the lure of the "mike."

For instance, what if the girlhood dreams of lovely Jane Froman had materialized? You might have seen "Mlle. Jane, Modiste" on a Fifth Avenue gown shop, instead of "Jane Froman" in electric lights over the Follies. Jane wanted to be a dressmaker. Even now, she makes all her own individual clothes, and is considered one of radio's best dressed women. It is safe, perhaps, to assume that she would have been as successful a dressmaker as a radio entertainer.

The other night when Bert Wheeler and Bobby Woolsey emerged from an NBC studio where they had appeared as guest artists, the two comics confided that show business had not always been their goal. Woolsey wanted to be a jockey, and probably would have stuck to the ambition. However, in one of his early efforts to become another Earl Sande, his horse took a header, and Bobby's leg was broken. So he turned bell hop, and from there graduated into vaudeville. His partner, Wheeler, had ambitions to become a skating champion, and had become pretty fast on the ice when the stage

called. Cal York, witty commentator on the "Forty-five Minutes to Hollywood" program over CBS, wanted to be an undertaker, if you can fancy him at such a doleful occupation.

Frank Black, NBC musical director, started life as a piano player in a nickelodeon at the age of eleven, but his father caught him at it.

Lewis James, of the Revelers, wanted to become a professional middle-distance runner, after scoring several scholastic triumphs, but he became side-tracked. However, he claims his track work helped his breath control as a singer. Elliott Shaw, the Revelers' baritone, wanted to drive in sulky races, and tried a couple of times, with indifferent success. Frank Parker, top tenor of the quartet, had early ambitions for boxing. Wilfred Glen, the other member of the outfit, dreamed of being a sea captain, and actually did serve before the mast.

James Melton, the romantic tenor, started to succeed his father in the lumber business, but learned it time that he had less aptitude for that than for singing. So he cashed in on his voice.

Annette Hanshaw, the Show Boat songstress, wanted to be a commercial artist, while the nomadic career of a traveling salesman appealed to Tony Wons. Don

Bestor, in the family tradition, was once a piano salesman. Jack Denny just escaped being a banker in the days when such executives often achieved as great popularity as orchestra leaders.

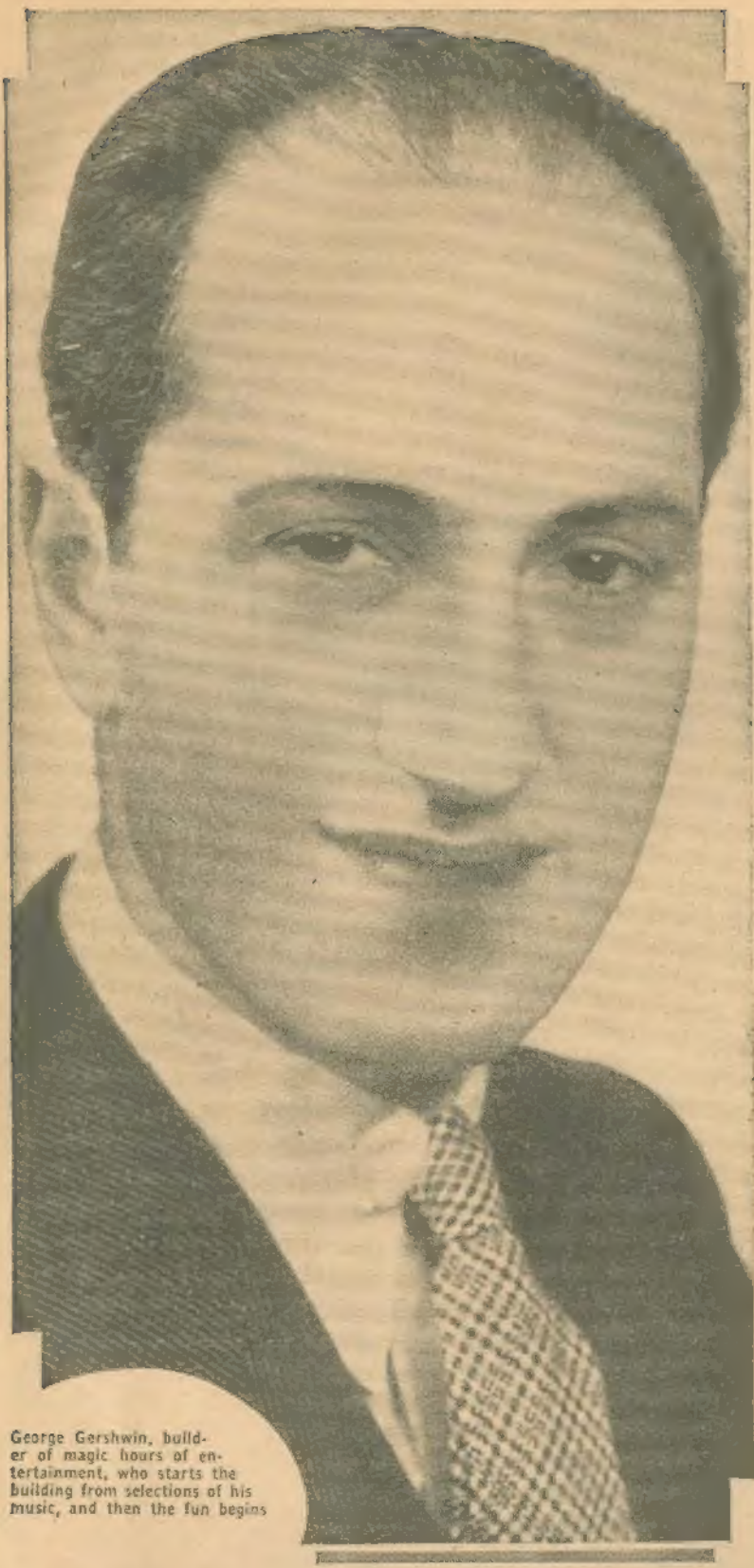
Edith Murray wants to be a movie star. The young radio singer hasn't ever lost that ambition. She regards her radio work as a mere stepping-stone.

George Beatty, the comedian, still wishes he had become a doctor. Friends talked him out of that career, and into using his baritone voice professionally, before he took up his present clowning.

Johnny Marvin, the cowboy singer, can cut your hair or shave you, believe it or not. He started his career as a barber, and friends who "knew him when" will assure you that he was well on the way to becoming a star tonsorial artist when he forsook the shears for the stage.

Members of the Men About Town had varied ambitions. Frank Luther wanted to be an evangelist, and was, for a while. Phil Duey's aim was to become a pro football star, but athletics and music didn't mix. Will Donaldson, their arranger, wanted to stay an etcher, as he was before joining the Men About Town. Jack Parker, the high tenor, aspired to be a tap dancer, but those who saw his work advised him to stick to singing.





George Gershwin, builder of magic hours of entertainment, who starts the building from selections of his music, and then the fun begins

# MAKING AN HOUR CLICK WITH GERSHWIN MUSIC

By George Gershwin  
As Told to Charles Earle

FIRST of all, in building my programs, I strive for informality and balance. I have both aims in mind when I prepare a program for my series, "Music by Gershwin" on Mondays and Fridays at 7:30 p. m. over an NBC network. We can be sure that we achieve balance, because that can be worked out carefully from a purely musical standpoint. The matter of achieving informality—well, that is something that only public reaction can convince us we are getting.

When I set out to build a program, Finus Farr, a writer from the William Esty agency, and Edward Byron, the agency production man, drop up to my apartment. I run over a few of the tunes on the piano. Then we'll pick out one of my songs for discussion. Farr very quietly pulls a notebook out of his pocket and starts to ask questions about the "birth" of the song. For example, let us say that we have chosen the song "Liza." The conversation will run something like this:

FARR: What show was "Liza" in?

GERSHWIN: It was in Flo Ziegfeld's production of "Show Girl."

FARR: Did it take you very long to write it?

GERSHWIN: No indeed. It was the greatest rush job I've ever had on a musical score.

FARR: A rush job in writing music—what do you mean?

GERSHWIN: Well, you see I was working on another show for Mr. Ziegfeld when he suddenly decided to drop that one and produce "Show Girl" immediately.

FARR: That's a funny thing to do, isn't it?

GERSHWIN: Ziegfeld often did those things. He called me down to his office one day and said, "George I'm going to produce J. P. McEvoy's 'Show Girl' and you must write the score for it!"

FARR: But that's an almost impossible request, isn't it?

GERSHWIN: Wait, that isn't all—he told me the show was to go into rehearsal within two weeks!

FARR: How did you take that, sitting down?

GERSHWIN: I did not. I said, "But, Mr. Ziegfeld, I can't write a score in two weeks. That's impossible." Ziegfeld just smiled and said, "Why sure you can—just dig down in the trunk and pull out a couple of hits."

FARR: That still sounds impossible.

GERSHWIN: It was—but Flo Ziegfeld had a way of getting what he wanted.

FARR: So I suppose you started work

on the new show without any argument?

GERSHWIN: I did—furiously, with my brother Ira and Gus Kahn, who were the lyric writers. We turned out many songs, some of which pleased Flo and some of which didn't.

FARR: But how about the plot of the show—was that written in two weeks?

GERSHWIN: It was supposed to be, and we waited for the book to come from William Anthony McGuire. But all we got by the end of the first week was one scene! Mr. McGuire works that way.

FARR: But if the show was to go into rehearsal in two weeks—

GERSHWIN: The show went into rehearsal with half the musical score finished and about one third of the book completed. As you can imagine, it was all pretty hectic.

FARR: Was "Liza" part of the score you had planned, or did you write it as you have some of your songs, because a certain type of number was requested by the producer?

GERSHWIN: Mr. Ziegfeld walked into the office one day and said, "I would like to have a minstrel number in the second act with one hundred beautiful girls seated on steps that cover (Continued on Page 12)

## HAIL, TAMARA

ONCE she knelt in terror and prayed that no one would see or hear her. Now she lifts her voice in rejoicing and is delighted that it reaches thousands of listeners. She is Tamara, the dark-eyed Russian singer whose life has been fraught with dramatic dangers and achievements.

The "once" was in her native Odessa, during the Soviet revolution. Plundering bandits shattered the peace of her neighborhood. Together with her grandmother and a baby brother, Tamara, then in her teens, fled to a haystack and cowered in hiding for hours.

The marauders were firing the town, and flames crept to the haystack. Its dampness saved for the eventual radio audiences the girl now hailed a delightful entertainer. But it is an interesting coincidence that the song which she introduced in "Roberta" in which she is currently appearing, should be the now famous "Smoke Gets in Your Eyes." Radio audiences hear her every Sunday as the featured blues singer on the Manhattan Merry-Go-Round show at 9 p. m. EST, over an NBC network.

She came to America a few years ago and became a chorus girl. Just after being "fired" by the producer, he heard that she could sing. He asked that she sing for him, with her own guitar accompaniment. Immediately she was engaged again—but not to sing!

## WHEN STUDIO LISTENERS TURN INTO PERFORMERS

ONE of the first solutions of a current radio controversy has just been recorded. The case is that of Studio Audiences versus No Studio Audiences.

But the deadlock finally has been broken. Walter O'Keefe, Broadway hillbilly, disregarding the current pros and cons, has gone ahead and done something about this matter.

This hillbilly sprung the idea cold one night on an especially large audience. The broadcast was his Friday night one, with Ethel Shutta and Don Bestor's orchestra, at 8 p. m. EST, over an NBC network. As each person entered the studio before the broadcast, ushers handed them mimeographed slips of paper. They bore

the words of the chorus of one of O'Keefe's hillbilly songs. Then, in a little speech before the show went on the air, O'Keefe told the guests that when he sang the number, he wanted them all to join in the chorus.

"Millions of people are listening to you," he reminded them. "Why, as you walk out of the door, you might even have a contract shoved into your hand."

To date, however, that has not happened.

That first audience was very cold to O'Keefe's proposition. They had come there to be entertained, not to work in a vocal chorus. But midway in the first chorus, some hardy soul piped up timidly. Then another and another. Before the end was reached, they were singing lustily.

"I could see they were hanging back through downright timidity," O'Keefe recalled. "I saw that the only thing I could do was to give them a real incentive. That was the ticket. So I yelled, 'Come on and sing. Let 'em know out there that you're right here in the studio and that you are really broadcasting.'"

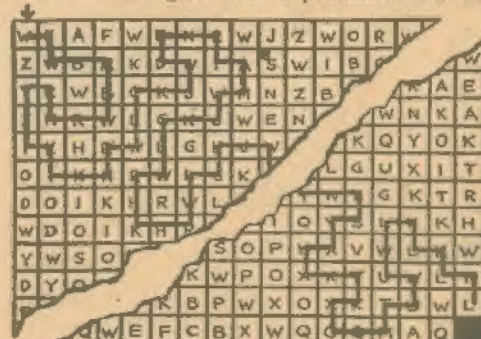
"Say, that did the trick! At first they were still a little timid, but before the end of the broadcast, they were all hollering so loud I was afraid they'd blow the tubes out. Now the audience seems to catch on at once."

O'Keefe has made 'em like it, and for him there is no longer the question of studio audience or no studio audience. The audience has become one of the features

of his program. That goes for this one broadcast. The solution so happily hit upon in this instance may or may not facilitate disposal of the same problem for other radio entertainers.

## KEYS to RADIO PUZZLE

The following specimen of a correct start and a correct finish to a good trail is published here only for



the guidance of contestants in the Radio Stations Trail Puzzle to be found on the last page of this issue.

**DON'T BUY ANY SOLUTIONS OF RADIO TRAILS PUZZLE**

*They Are Supplied By Professionals Whose Work Is Excluded From the Contest*



# NEXT, RADIOVOTING



John Barclay, veteran of many stage successes, in the costume of a favorite role. He is a prominent member of the Beauty Box Theater cast heard through NBC

## REVIEWING RADIO

By Martin J. Porter

THE radio audience ought to give a vote of thanks to Dr. Nevil Monroe Hopkins, research engineer, for trying.

The good doctor has been devoting years of tireless endeavor to figuring out a way by which the radio audience of America can talk back to the broadcasters—a system by which, first of all, the audience can impress the broadcasting studios with its force of numbers, then register directly whether it approves or disapproves a program, artist or play.

And now, the Doctor announces, he has practically diagrammed the plan, which, on paper, seems quite simple and inexpensive, and if it could work, highly satisfactory.

**Here's how it would work.—I hope!**

The local powerhouses in all communities would serve as voting polls.

Each radio receiver would be equipped with three buttons in the line of current supply.

One button would be marked "Present," another "yes," and the third bear the forceful word, "no."

**The procedure of voting is as follows:**

The announcer on a given program informs the listeners that a vote is to be taken. All those who wish to participate (and who wouldn't?) are asked first of all to press the button marked "present." The button-

pressing must be done within an interval of so many seconds.

At once, the powerhouse meters show an extra load. This extra load compared to the normal load, when charts are consulted, shows approximately, in each section, the number of receivers on the job.

Then comes the question from the announcer: "Do you like this program? If you do, press the button marked 'yes.' But nobody must press the 'no' button until told.

All those in favor press the "yes" button. And THAT extra load is registered.

Then those who wish to vote "no" are asked to do so, and the extra load occasioned by their action is registered. There is, of course, a difference in the "yes" register and the "no" register, as shown in the variation of the loads, and at once, the proportions (theoretically) are struck. Each community has reported "present," and on that basis, it is supposed to be easy to calculate how many "yes" votes were made, and likewise, how many "no" votes. The results are tabulated in each powerhouse and telephoned or telegraphed to the station which, within five or ten minutes after the vote, is ready to announce the result.

**It's a swell idea—but it won't work!**

It can't work because no man, not even a magician, can figure out powerhouse loads, and tell whether they are normal or not. Weather, seasonal and personal difficulties are forever present, as I shall explain.

It can't work, because the preliminary organization necessary to such a system would necessitate prohibitive expense. Such organization

possible, to take in seasonal and emergency changes in current supply, the discouraging fact remains that the pressing of buttons on radio sets, would not cause a sufficient change in loads to compensate for normal and natural fluctuations in ordinary house current.

*Yes, it is a pity, but it won't work. I only wish that it would. What power such registration of reaction would give to the long suffering listener who has endured so many things in silence!*

I can picture listeners with voting power on Sunday nights.

Jimmy Wallington comes rushing out in the NBC-WEAF studio and shouts:

"Haw! Haw! Haw! Hello! Well, there's Eddie,



Henrietta Schumann is a young concert pianist and protegee of Erno Rapee. She began her professional career as a child, in Russia



Charming Elaine Melchor is "Ardala" in Buck Rogers' "In the 25th Century" programs

would have to be accomplished on an enormous scale. The powerhouses would be required first of all to make a complete year's survey, to find an average of basic loads.

Then, even if it were practicable to establish a basis for load registry, it would have to be tested for months to achieve some fair amount of accuracy. This accuracy could not be figured without taking into consideration the other factors which change the current supplies.

But, even if an average over an entire year were

and, haw! Look! Eddie's wearing a high hat and a bathing suit. Haw Haw Haw!"

Yep, I can picture it.

Down go all the "no" buttons, without request. Every powerhouse in the country feels the tremendous shock of the load. The main fuses blow out. Lighting supplies from the rock-bound coast of Maine to the sun-kissed shores of California, are cut off. The country is in darkness. Motors and generators are paralyzed. The broadcasting stations are silent.

**Mr. John Q. Listener has had his revenge!**



# TOP IN SINGLE SPONSORSHIPS

## ALONG THE AIRIALTO

By Martin Lewis

NEVER before in the history of radio broadcasting have I witnessed so many ether stars step before the microphone during a half-hour broadcast as at the benefit held at the Astor Hotel for the Consumptive Relief Society of Denver, on a recent Sunday night. The airialto is still talking about it as a gigantic show. The broadcast was put on in a hurriedly manufactured studio on the second floor of the hotel. Nick Kenny, radio editor of the New York Mirror, who acted as M. C., can take his bow for bringing together under one roof a million dollars worth of talent. Kenny first introduced Vallee, and after the crooner did his turn, he brought forth Vallee's protegee, Ed-die Peabody.

night. It was a great show. My congrats to you, Nick. You did a grand job.

Later, we walked a few block Along the Airialto to decide what to do. That is, Jack Pearl, Bob Taplinger, pretty Rosemary Lane of the Waring troupe, and myself. Mack Millar of the Hollywood Restaurant decided for us. He persuaded us to come in and take a look at the Rudy Vallee show, but we were not as successful in persuading Jack Pearl to stay with us. "My wife is in Florida and while she's away I don't do any chasing around," he told us. To which Taplinger came back with: "Baron, that's probably the biggest lie you ever told on or off the air." But knowing Jack as well as I do, I know he couldn't have spoken truer words.

In the Hollywood during the gay festivities, we witnessed Rudy Vallee actually giving his own orchestra the Bronx cheer—in other words, the raspberry. Sunday night being celebrity night at this spot, Vallee introduces the biggies present. Most of them come up on the floor to do a number. Vallee's boys were in trouble. They couldn't seem to hit the right key for any of the guests who vol-

and he'll be with us until the end of May at least. In case you didn't know, Jimmy Grier and his orchestra replaced Carol Lofner on the Crosby show.

If you can believe what you hear, one of the biggest execs in General Motors raised plenty of Cain when he finally found out Jack Benny had been permitted to get away. That exec ordered his program handlers to get him back at any cost, and then threatened to take Chevrolet off the air when he heard Benny had a new sponsor. There may yet be fireworks here.

Wayne King (and I guess I won't have to tell Radio Guide readers that he's called the "Waltz King") will be heard in an additional CBS Lady Esther half-hour Sundays at 10 p. m., starting April 15. It will be his second Sunday broadcast, for he also has a Sunday afternoon NBC half-hour. This makes Lady Esther the top single sponsor on the air... Incidentally, the new CBS Sunday spot will be opposite the new NBC show of waltz music which succeeds the comedy of Jack Benny... Irony of fate, yes, no?

"Roses and Drums," entering a new cycle of Civil War dramas, is again having an orgy of Broadway stage stars, with bunches of big names of the theater all in the same program. Among those to be heard frequently in the military series in coming weeks are James Kirkwood, George Gault, Guy Bates Post, Pedro de Cordoba, Harry Humphreys, Porter Hall, Thomas Chalmers, Vera Allen, and Charlotte Walker, in addition to the regulars of the cast.

There are few things that Kate Smith enjoys more than a good swim while on her present tour in vaudeville



The ever pleasing Boswell Sisters followed, with the announcer leaning across the piano holding a table mike in front of them. There were also fellows by the name of Jack Pearl with his side-kick Cliff Hall, Al Jolson, Eddie Cantor, Jack Benny, Jimmy Melton. Gals that go by the name of Gertrude Niesen, Vera Van, Belle Baker and Edith Murray, also did their bit to fill in this excellent half-hour.

If you had been there you would have enjoyed witnessing the sights. For instance, when the Baron and Charlie were in front of the mike, Jolson ran over and pulled Pearl's ear. If you've been reading Radio Guide regularly, you know how superstitious the Baron is, and what ear pulling means to him. Well, anyway, Jack became frantic. He couldn't wait to finish his turn at the mike for fear Jolson would leave the room and he wouldn't be able to pull the mammy singer's ear. I guarantee you, if Jolson had left the room, the Baron would have stayed up all night if necessary to find him, to return the ear-pulling compliment.

Later, Jolson sang his inevitable "Mammy" for the benefit of those present. Jack Benny, who is always prepared for a gag, chirps to me, "you know, Marty, it's remarkable the way Jolson can remember the lyrics of an old time song like that." It seemed every artist who was in New York appeared at the benefit that

unteered, and most of them had to quit in the middle of a song, much to the amusement of everyone. Finally, Vallee put his hand to his face and gave his boys the razz. They all came back in unison with "You're off key"!

Incidentally, those frequent calls from and to the Granite Exchange number in Hollywood and the Endicott number in New York prove to this writer at least, that, contrary to rumors, Rudy and Alice Faye are still very much concerned about each other.

FLASH: Bing Crosby was expected to leave the air in mid-April, at the end of his current contract. The baritone wanted surcease from radio for a time, after twenty-six weeks in both radio and films. Woodbury, however, has prevailed on him to sign for a seven-week extension.



Marjorie Anderson is a society girl who much prefers being busy to a round of social activities



# THE VOICE OF THE LISTENER

This department is solely for the use of readers. It is offered as a place in which to voice your opinions on radio. You are at liberty to speak freely so LET'S ALL GET TOGETHER AND TALK THINGS OVER. You are cordially invited to contribute and urged to send in your photograph when

writing. RADIO GUIDE assumes no responsibility for returning your photograph but will be as careful as possible with them. Letters are used wherever practicable in the order of their receipt. Failure to send a photograph WILL NOT BAR YOUR LETTER from publication.

## More About Sunday

Charleston, W. Va.

Dear VOL:

I quite agree with K. E. Bradley's selection of programs for Sunday in his letter in a recent edition of RADIO GUIDE, but—why on earth did the man stop with his program selections at 7:30 p. m.?

Can it be that he has to go to bed at 8 o'clock and therefore can't hear the really good Sunday radio programs? Perhaps he just neglected to read the program listings any further than 7:30. Anyway I would like to complete that list of his, so here goes:

8:00 p. m. (EST)—Eddie Cantor and Rubinoff  
9:00 p. m. —George M. Cohan  
9:30 p. m. —Walter Winchell  
9:45 p. m. —Album of Familiar Music  
10:00 p. m. —Jack Benny  
10:30 p. m. —Hall of Fame

In closing I should like to give one more bit of advice to Mr. Bradley and that is: "Wake up, sit up, and listen to the best of the better Sunday programs."

Dorothy Appar

## Carber-Shop Accord

Morganfield, Kentucky

Dear VOL:

I heartily agree with the letter of Miss June Roy, of North Bay, Canada, in which she praised Jan Carber's Orchestra. If Genial Jan were given as many nation wide hook-ups as several other orchestras, I sincerely believe that he would be at the head of your Radio Guide Popularity Contest. His singers, Lee Bennett, Lew Palmer and Fritz Heilbron, can make any of them hide their faces. In regard to his style of music, he has soft, soothing, "Wayne King" music, (if you care to classify it in that fashion) in addition to a decided Lombardo effect.

Needless to say, he has won great popularity in Chicago, by his extended stays at the Triumphant Ballroom, as well as the Blackhawk Restaurant. Now if he could win popularity in Chicago, why could he not win greater nation-wide fame? All he needs is a chance.

Liston Waller

## From Bread to Verse

Passaic, N. J.

Dear VOL:

Although I have been informed that you shun verse in your column I am submitting one because it relates to radio and I am hoping that you will make an exception just this once. So here it is:

Our Daily Bread  
Those Droll TAYSTEE  
LOAFERS

Just lie on their soafers  
(When they should at-  
tend to their bakin')  
To sing pretty ditties  
And think up their wit-  
ties

Our yen for their bread  
to awaken

There's a "HARE" in

my loaf  
Says BILLY, the oaf  
Though a JONES, don't confuse him with ISHAM  
As my work is my BOND  
Of FRANK'S JULIA I'm fond  
Yodeled ERNIE as though he were Bispham

The plot's getting phooey  
Says good old PHIL DUEY  
No WONDER! Their heads are so hollow!  
Let's sing it and strum it  
Our bread, you can CRUMIT  
While theirs; you must dunk it, to swallow.

Which you will realize, by now, was inspired by the various bread programs now on the air around the East and on the networks, too, I presume.

Louise Kay

## Those Juvenile Terrors

Maywood, Ill.

Dear VOL:

Mrs. A. B. in a letter in your March 17 issue, is absolutely right when she protests against the children's program. She didn't mention all of them so I hope her mail-biting son won't read this: my girl's nails are down to the half-moons, when she is emotionally over-taxed—for love and fear of Wally in the Tip-Top Circus. Then Tom Mix at 5:30! The Singing Lady is for babies, she says.

One of the biggest troubles with these programs is that every one in the family is inflicted with them in order for the older children to be able to listen. Big boys used to take their Nick Carter to the woodshed, but now they bring him right into the living room, and make out of the living room, anything but that.

Orphan Annie could be a splendid program, interesting the children in painless geography. The Boy Reporter could be about amusing, comical, laugh-splitting and food-appetite-arousing incidents, just before dinner instead of hair-raising, nerve-racking excesses. Why buy a product to quiet the nerves of a child upset by the very program of the manufacturer?

Here is gossip about Wally of the Tip-Top Circus. He is a fine lad, very smart and gentle-

manly, but alleged so undersized for his fourteen years. He is said to be kept out of school for a half year for health reasons. Listen to the poor boy "week up excitement" on the program some afternoon at 5:15.

I hope, RADIO GUIDE, that "policy" will not keep you from printing this letter. I am not AGAINST the products advertised.

Let us hear from more mothers worn to a frazzle by the struggle to keep children from feeding on excitement. One of the worst features of the excitement is that it is carried over from day to day: "Be sure to listen in tomorrow night to find out if the shadow is that of a fiend," etc., etc., etc.

Mrs. L. G.

## The Comedy of Airers

Winston-Salem, N. C.

Dear VOL:

From a seat on the sidelines, it is actually funny to watch your correspondents in the "word-battle" of the century over who is funny and who is not. If it is true that beauty is in the eye of the beholder, it is equally true that humor is in the ear of the auditor. Each comedian of the air has a definite niche to fill from the suave Deems Taylor to the practically uncensored Eddie Cantor.

Bonita Allerdycie

## To Be or Not To Be from Hamlet

Binghamton, N. Y.

Dear VOL:

This is for the benefit of John Molloy whose letter in a recent edition of RADIO GUIDE belittled Joe Penner. He stated in his letter that Penner's supporters doubtless come from hamlets or "tank towns" where they couldn't distinguish between a gag and a pun. And it raises the question whether it is better to be from some hamlet or one of the sophisticated big towns. It might interest Mr. Molloy to know that it is the combined opinions of these small-towners which keep our leading bands and foremost comedians in the limelight. Coming from a small town ourselves we wish to say that we know the difference between a gag and a pun as well as the difference between a "regular guy" and a "punk".

Helen Barton and Doris Ilee

## Strenuous Selling

Stratford, Conn.

Dear VOL:

I have been reading some of the letters in RADIO GUIDE. Now I do not believe that the idea of a government tax to finance radio would get very far with the people of this country. We all know that advertising by way of radio is expensive to sponsors and in all fairness to them they deserve the right of a few minutes at least to tell of their products.

Now my kick is this: Why not come down to earth with these advertisements? We hear from a coffee program that if we do not drink the sponsor's product we are apt to be poisoned by rancid oils. To be sure their brand is good but so are many other brands. The same is true of gasoline.

If we use this kind of gas we will get results never before heard of. There are many good kinds of gas which I have used and have received the same results from them all.

There are tooth pastes, chewing gum and face powders (which I know nothing of) and this, that and the other thing, which are all good products. What I mean is one brand of a product can be just as good as another.

And so it goes with many products. In the matter of shaving cream I can only say I have not tried them all but I have tried one on the strength of the extravagant claims and after one trial I threw it in the garbage heap.

So I repeat—let them come down to earth with the real facts about their products and not make the advertising quite so fantastic.

I know that I, for one, will not buy an article which is over-advertised and while maybe many are not as stubborn as I am, there must be many who feel just about the same way. H. S. Brown

## No News Is Bad News

Fitchburg, Mass.

Dear VOL:

In my first letter to your column I would like to voice a protest against the Press-Radio Bureau. I dislike very much this new agreement by the broadcasting companies. Here are my reasons for protesting:

1. Before the Press-Radio Bureau began to operate I could tune in on news broadcasts five times a day from a Boston station at convenient times.

2. Now they are broadcast only twice a day at very inconvenient times. The after-9 a. m. broadcasts are heard mostly by housewives who are at home. I go to school and like many other high school students would like to hear the news before I leave home.

3. The station which broadcast the news to which I listened announced plainly when the bulletins used were from the Associated Press, etc., so I do not think many of them violated the laws.

There is no question but that the broadcasting of news helped to sell papers. Even those newscasters who had fifteen minutes could not relate full details. So the skeleton outlines which they gave only whetted the appetite.

Many of the independent stations are fighting this step and I am with them. Why not have the radio public decide which way news is to be broadcast? They are the ones who listen to it. A national election could be conducted similar to the RADIO GUIDE "Star of Stars" election.

I hope many others agree with me. DOWN WITH THE PRESS-RADIO BUREAU! Let each station broadcast the news in the way they think best. Isn't radio supposed to furnish information as well as entertainment? Then let's have more news on the air waves. Armas Luoma

## 1934 Model Chivalry

New Bedford, Mass.

Dear VOL:

I won't keep quiet any longer! So lend me your ears, complainers. Well, well, well. Because your favorites are not leading in the Radio Popularity Contest do you have to let the whole world know that you can't take it.

Always remember—"may the best man win." And am I burning up over the frequent protests against feminine voices on the radio? You'll never know.

To Lady Esther's assistance! Women all over the world have and always will be competing with men in business. So why not women announcers? Keep up the excellent work, Lady Esther and show the radio world it can be done.

John Mello

## Musing Amusement

Bayonne, N. J.

Dear VOL:

I can't help wondering if there is anyone else wondering why the Camel sponsor falls into the same error as Old Gold in taking time away from its best bet, the Casa Loma orchestra . . . Why Jack Little doesn't modify his "Player-piano" style which seems out of place with an otherwise good band . . . Why new songs are done to death when excellent numbers of the past could be revived . . . How Cantor and Wynn could be considered funnier than Penner or Bergman . . . When song-writers will receive due credit and acknowledgement . . . Why there aren't more men like Reverend Charles Coughlin . . . When there will be a popular song as excellent as Carmichael's "Stardust" . . . Why, in the last analysis, classical music should be termed high-brow and the better grade of popular music called low-brow . . . Why Radio Guide wastes money and space by devoting a column to the pseudo-science of astrology which has no place in a radio magazine or any place else.

Fred Rolzhausen

## Radio in Education

Middlebourne, W. Va.

Dear VOL:

Those who read should have a right to criticism and those who listen, a right to expression. My best friends, most beneficial to me are the 46 periodicals that come to my library. The most valuable voice is that of radio.

I have spent 24 years in the fields of ministry, social and writing, and consider radio the richest asset with which to combat ignorance, superstition, prudery, orthodoxy and traditionalism. I am happy for this phase of radio.

The RADIO GUIDE is the compass that directs us to these programs. Let it not be made into a movie magazine. I'll admit we need the laugh as incited by the comedian; but we also need the serious. That which becomes lopsided soon deteriorates. I neither want the seriousness of the barnyard donkey nor the fool's laughing mania.

Why should Sunday only be made a day of sermons which border on a line of radicalism? Let's have an intermingling every day of the week. I love to listen after my day of teaching and preaching on Sunday, to programs like Will Rogers. We are too apt to become extremists. Clyde Walter Ehrhardt



# "DAT OL' DEBBIL RADIO" EXPOSED BY JOLSON

By Al Jolson

**E**THAN comes on Thursday and the broadcast over for another week. The producer comes and puts him on my pay sheet. That was good work. All West have been working hard all week. Now go home and forget all about radio. Get it off your mind. I take a good long rest until tea clock tomorrow morning.

So, not a drop in rain. For one hour on the air, a warm, steady release. No fight about it being a new specialty of hard work, but, we — can't help but.

I don't know if you can find any sensible people who  
I don't know if you can find any sensible people who  
don't I even know the program Herb Pines  
still get even it doesn't seem New York  
Also I can't find We need more  
over pay bills. Other than that we  
the program is a good deal better

I'd say most of them take their work as the thing of the week. Saturday we work at the beach spots (in Santa Monica) and I do quite a few broad ones. It's no big change for me then on Monday to think about them.

Monday we see the script for the dramatic sketch. We re-write to add the characteristics. Tuesday I rehearse the sketch with actors, even one of whom we cast from the Broadway stage. All day we go over and over it. More changes in the dialogue are made as we go along, sometimes re-acting. Then late in the after-noon we do it at the microphone.

Wednesday morning I go over my songs with Paul Whiteman. In the afternoon more rehearsal, now with sound effects at the microphone. The sketch is timed, tightened up. Finally we hear "Okay. Wrap it up." It sounds good, but it's far from the end.

On Thursday we go through the whole show with the orchestra four hours of rehearsal. We time it to the second. And at nine last night we go over it again, doing the hot minute parting.

Every week there's a new play, a new character to create. And usually, with only a new set of actors every week. That makes it tricky because for some reason most of them are tired the last day of so they don't let themselves out. Why I don't know. I guess it's an antibody. Natural. But that's not what I like. The last day they're all over it. Sometimes I work with colored actors. They're great. I can do direct work in the theater. I've been acting here for so long in fact that there's always a tension there; when they discover the real work.

During that time, we may create a short iteration that will be compared with presentations of the design in the next week's time for reworking and so on, to pick up on your version of a solution on the screen with previous work tasks. **Ratio** a few minutes for hard work and eating up material.

It was Hugh Downs' idea to do the good art sketches I have been working on this year. I'll like to give him credit for that. It's pretty nice to work with "pawpaw," as we call him all I want to I have always liked to attract people with dramatic characterizations, but it gives me a friendlier contact with my listeners. I'll get the idea for that and started looking for bigger material. Scheduled soon are *Bad Men* and *Liberty with The Intertubes* (ones set for April 17). Don't forget it's at NBC WEA network program.

# OLD AIRS LEAD

EXCIP, for one new song the last week has been marked by only slight shifts of favoritism. According to RAIN (to be a tabulation the most popular melodies are presented as follows:

TEN SONGS PLAYED MOST OFTEN OVER THE NETWORKS LAST WEEK

Song	Times Played
Without That Certain Thing	21
Let's Fall in Love	19
You Ought to be in Pictures	18
Carooca	17
Go on to Heaven on a Mule	17
Over Somebody Else's Shoulder	16
Do You Miss Me Tonight	16
Wagon Wheels	15
You Have Taken My Heart	15
There Goes My Heart	15

**BANDLEADERS CONSENSUS OF LAST WEEK'S  
OUTSTANDING HITS**

Songs	Points
Caroca	19
Intuition	18
Champagne Waitz	18
Do You Miss Me Tonight	18
In a Shelter From a Shower	17
Ove Somebody Else's Shoulder	15
Little Grass Shack	14
Wagon Wheels	12
Love Locked Out	12
You Ought to be in Pictures	12



A Jolson whose story of the trials of a radio star gives the impression of wrestling with a monster—yet he

## SPORTCASTS for the COMING WEEK

SCHEDULE OF EVENTS Time Shown Is EST)

FRIDAY March 9 9 p.m. CH L 1000 ke also  
Mar 9 9 p.m. CH L 1000 ke also  
WBAF 1000 ke SATURDAY March 10 1000 ke  
CH L 1000 ke CFB 1690 ke TUESDAY  
April 10 1000 ke WBAF 1000 ke THURSDAY  
April 10 1000 ke CH L 1000 ke SATURDAY April  
10 1000 ke CH L 1000 ke 9 p.m. CH L 1000 ke  
Friday vs 1000 ke WBAF network

A NEW SPORT makes its bow on the air channels when Col. Barber with Ted Home at the controls break to the sports-minded public the rugby match between Cambridge and Harvard. For the first time in history the English fifteen will appear on an American grid, and through the crowds it is apt to find those of more than England its export that the sport will be given a reception. Home is a center and will come in at 4 p.m. EST April 7 over CBS-WABC network. It is a team New York University, Cornell and Harvard's centers will be given a first look at the high flying sport. The Harvard football will be the first of a series of Cambridge-Cornell tests which will come over the Princeton-Yale and an Atlantic Coast circuit.

How very few of the ASJs are shown in any way to be based on a reading of the citations which have been cited and the writer must be congratulated for the manner in which they are citations.

Tell me another story. I was one of the victims of the Saturday Night Massacre. I was in the NIC and intended to stay in my quarters until the morning. My aspirations, however, came to naught when I broke a story wing the first day I was there. I did it with the New York Times, some years ago. WM 62-1440 was the paper I was working for. I was one of a group of howlers who typified the results of the American Bowling Congress being staged at the State Armory in Chicago. Some of the males fought bare fights at the Hollywood Kings were attracted by giving the principals in a round of their clothing. Hal Lottor, they work at the make during the recent strike in Chicago brought results in the hope of many letters from cycle fans in various part of the country.

WARNING: DON'T RISK  
A CASH PUZZLE PRIZE BY  
BUYING A SOLUTION  
SEE LAST PAGE







# SPURTS TIGHTEN STARS' RACE



Myrt of the popular team Myrt and Marge

IN EVERY branch of the Star of Stars Election, spurs were made according to the latest tabulation. The race for top honors gathers momentum in each week as a contest is made. Among the stars, the outstanding progression was made by Myrt and Marge, who came up from fourth position last week to place number seven, which is held now. Other favorites were Myrt and Marge, who were in the lead last week.

Programs, too, are in the lead. The program "Pabst Blue Ribbon" is in the lead among the programs, with "The Maple City Four" and "The Maple City Five" in second and third place.

It is only among the teams that an upset is recorded. The team "Myrt and Marge" now are in fourth position, replacing "Olsen and Johnson". Other teams to look for new positions are the Maple City Four and "The Maple City Five".

According to the vote of the members of the Star of Stars, the election has now become one of the most interesting in the city.

The following is a list of the stars:

AMONG THE STARS:			
Joe Penner	52,512	Irma Glen	366
Bing Crosby	39,018	Irene Wicker	351
Eddie Cantor	19,101	Tito Guizar	353
Jack Benny	14,542	Father Coughlin	341
Rudy Vallee	9,420	Uncle Ezra	332
Gertrude Niesen	5,139	Albert Spalding	318
Lanny Ross	3,105	Irene Beasley	317
Ben Bernie	3,010	Conrad Thibault	303
Will Rogers	2,274	Russ Columbo	302
Jessica Dragonette	1,864	Floyd Gibbons	297
Roy Shelley	1,694	Richard Maxwell	285
Ed Wynn	1,717	Connie Boswell	275
Gene Arnold	1,299	Richard Crooks	274
Phil Baker	1,288	Milton Cross	273
Edwin C. Hill	1,240	Little Jack Little	267
Al Jolson	886	Cheerio	259
Jack Pearl	817	Phil Harris	258
Frank Parker	807	Marge of Myrt and Marge	250
Wayne King	778	Raymond Knight	231
Don Ameche	759	Jackie Heller	224
Bradley Kincaid	754	Nino Martin	218
Alexander Woolcott	711	James Melton	217
Lowell Thomas	697	John McCormack	209
Jack Arnold	689	Beake Carter	202
Fred Allen	628	Fred Hufsmith	197
Tommy Wons	620	Baby Rose Marie	188
John L. Fogarty	602	Walter O'Keefe	184
Morton Downey	576	Jack Denny	182
Lawrence Tibbett	532	Donald Novis	173
Gus Lombardo	511	Frank Munn	172
Al Jolson	489	Luigi Belle	168
Voice of Experience	477	Nancy Kelly	164
Pat Kennedy	464	Arthur Borin	151
Phillips Ford	462	June Meredith	148
Kate Smith	455	Pat Barnes	147
Mary Darling	448	Alvin Joslyn	146
Ruth Etling	442	Kenneth Sargent	143
Ralph Kirby	441	Happy Jack Turner	139
Vera Van	408	Art Jarrett	138
Annette Hanshaw	400	Isham Jones	136
Elsie Hitz	377		

Myrt of Myrt and Marge	135	Phil Cook	115
Edgar Guest	131	Mary Small	109
Alan Rice	118	Red Davis	105
Pat Flanagan	117	Dorothy of Wizard of Oz	103
Walter Winchell	116	Charles Winninger	101

AMONG THE PROGRAMS			
Herschmann	41,717	Voice of Experience	272
Chase and Sanborn	25,293	Red Davis	272
Show Boat	21,252	Soconsland Sketch	263
Chevrolet	20,166	Betty and Bob	257
Old Gold	6,020	Crazy Crystals	252
Woodbury	5,386	N. Y. Philharmonic	241
Bakers Broadcast	3,833	U. S. Marine Band	240
White Owl	3,794	Goldbergs	227
Pabst Blue Ribbon	3,638	Aragon-Trianon Hour	221
Armour	3,512	Carnation Contented	211
One Man's Family	3,374	Terraplane	225
Sinclair Minstrels	3,145	Kaltenmeyer's Kindergarten	221
Ford	2,455	Wheatonville	219
Lady Esther	2,411	Clara, Lu and Em	217
Camel Caravan	1,919	Royal Gelatin	219
Myrt and Marge	1,908	Gene and Glenn	219
Seth Parker	1,901	Byrd Expedition	208
Cities Service	1,471	Forty-Five Minutes in Hollywood	204
WLS Barn Dance	1,465	Billy Bachelor	201
Leo Crime Clues	1,458	Gems of Melody	207
Today's Children	1,391	Seven Star Revue	201
First Nighter	1,390	Corn Cob Pipe Club	197
March of Time	1,183	Farm and Home Hour	197
Swift Revue	1,180	Limestone	187
Kraft	1,164	Gulf Refining	183
Big Show	1,112	Musical Memories	177
Metropolitan Opera	1,074	Wizard of Oz	161
Texaco	1,052	Irma Glen's Lovable Music	161
Carefree Carnival	963	Hoofinghams	161
American Album of Familiar Music	962	Philharmonic Symphony	157
Death Valley Days	899	A and P Gypsies	152
Amos and Andy	584	Bar X Days	151
Roses and Drums	530	Edwin C. Hill	147
Nestle	468	Father Coughlin	150
Breakfast Club	443	Orphan Annie	142
Cheerio	431	Bundesen Hour	141
Fred Allen's Revue	427	M.J.B. Coffee Hour	140
Cadillac	424	Roxy	137
Pontiac	409	Sally's Studio Party	131
Vic and Sade	393	Grand Hotel	124
Easy Aces	390	Chesterfield	123
Warden Lawes	349	Richard Himber	112
Buck Rogers	327	Junis Facial Cream	107
Yeasfoamers	298		
Cutex	297		
Painted Dreams	277		

AMONG THE ORCHESTRAS	
Wayne King	62,385
Guy Lombardo	29,694
Ben Bernie	21,016
Rudy Vallee	15,826
Fred Waring	14,081
Jan Garber	4,140
Glen Gray	3,430
Rubinoff	3,021
Paul Whiteman	2,999
Eddie Duchin	2,273
Hal Kemp	2,074
Ozzie Nelson	1,952
George Olsen	1,519
Isham Jones	1,338
Harry Sosnik	1,235
N. Y. Philharmonic	1,152
Philadelphia	1,090
Little Jack Little	1,047
Phil Harris	998
Cab Calloway	996
A and P Gypsies	900
Richard Himber	819
B. A. Rolfe	807
Ted Weems	759
Frank Black	721
Jack Denny	722
Abe Lyman	721
Walter Damrosch	601
Ted Fiorito	563
George Hall	518
Lennie Hayton	488
Don Voorhees	446
Walter Blaufuss	431
Rosario Bourdon	428
U. S. Army Band	353
Gus Haenschen	334
Carlos Molina	327
Danny Russo	315
Buddy Rogers	308
Claude Hopkins	307
Cumberland Ridge Runners	268
U. S. Marine Band	261
Don Bestor	260
Harold Sanford	231
Vincent Lopez	225
Harry Kogen	224
Duke Ellington	214
Gus Arnheim	207
Ted Lewis	200
Enric Madriguera	186
Fino Raper	178
Vincent Sorey	162
Victor Young	150
Jacques Renard	149
Xavier Cugat	147
Morgan I. Fastman	139
William Daly	120
Noble Sissie	115
Will Osborne	114
Smith Ballou	113



Marge of the popular team Myrt and Marge

Marian and Jim Cantor	1,143	Ed Wynn and Graham	356
Elsie Hitz and Nick Dawson (Gail and Dan)	1,038	Sims and Bailey	350
Lum and Abner	1,005	Eton Boys	319
Don Hall Trio	1,001	Lasses and Honey	251
Shutta and O'Keefe	923	Tom and Don	252
Revelers Quartet	750	Mary Brothers	246
Clara, Lu and Em	696	Breen and de Rose	239
Mac and Bob	681	Mike and Herman	238
Al and Pete	609	Bill and Ginger	235
East and Dumke	583	Phil Harris and Leah Ray	231
Pratt and Sherman	539	Fray and Braggott	234
Pickens Sisters	495	Munn and Rea	218
Goldbergs	467	Eddie and Fannie	201
Hoofinghams	447	Fred Hufsmith and Muriel Wilson	201
Fred Allen and Portland Hoffa	421	Billy Bachelor and Janet Freeman	200
	358		

Star awards will be made to the star who gets the greatest number of votes, and to the leaders in the other three groups.

All entertainers' orchestras, programs and teams that have been on the air since October 1, 1933, are eligible.

Balloting closes June 1, 1934. Awards will be announced as soon thereafter as results can be verified. A ballot has been provided on this page, convenient in size for pasting on a one-cent post-card.

Along with it will be a few questions that will help you to get better acquainted with the stars. Your vote will not be invalidated by your failure to answer all the questions incorporated in the ballot. Vote now!



# MR. FAIRFAX KNOWS ALL THE ANSWERS

Mrs. Janet Schaefer, Brooklyn, Cn.—The Times magazine for One May is my is Destiny West.

While P. Gary, Indiana, and many others who write to ask how to obtain photographs of radio artists, we repeat the suggestion to write them care of the network's New York headquarters or care of the station (address given in last issue). These requests will be given to the persons whose pictures are wanted. CBS, New York, address is 485 Madison Ave. NBC is 30 Rockefeller Plaza.

Mr. M. F. Z. J. W. H. It is doubtful that the Smith Family will ever return to the air. The net is now split up. Several other long-happening shows are being possible but probably be reduced to a minimum. There is no talk of a return to the network. The net is now split up. Several other long-happening shows are being possible but probably be reduced to a minimum. There is no talk of a return to the network.

Mr. M. F. Z. J. W. H. We have received a letter from the American Broadcasting Company, New York, asking for the name of the station which is the only one in the country which is not a member of the network.

The New York Times, New York, N.Y. The Times is a daily newspaper published in New York City. It is one of the largest and most influential newspapers in the world. The Times is published by the Times Company, which is a subsidiary of the New York Times Company.

Chas. D. P. New York, N.Y. The Times is a daily newspaper published in New York City. It is one of the largest and most influential newspapers in the world. The Times is published by the Times Company, which is a subsidiary of the New York Times Company.

Anthony J. Lopez, N. D.—Yes, I to Gomez is his real name and not a pseudonym. He is a composer and a pianist. He was born in Guadalajara, Mexico, 26 years ago. He is married and has a tiny daughter with the poet.

name of Net. He has been in this country since 1922. He has been a composer and a pianist. He was born in Guadalajara, Mexico, 26 years ago. He is married and has a tiny daughter with the poet.

Mr. E. H. B. Minneapolis, Minn.—Garrow Wilson is a highly respected member of the Chicago National Association of Broadcasters. He is a member of the Chicago National Association of Broadcasters. He is a member of the Chicago National Association of Broadcasters.

the net for a moment. The net is a temporary net. The net is a temporary net. The net is a temporary net.

Mrs. G. J. Denon, Cn.—We are compelled to answer you in many cases. We are compelled to answer you in many cases. We are compelled to answer you in many cases.

A. P. L. Berwyn, Ill.—I will be glad to answer your question. I will be glad to answer your question. I will be glad to answer your question.

Mrs. G. J. Denon, Cn.—We are compelled to answer you in many cases. We are compelled to answer you in many cases. We are compelled to answer you in many cases.

The net is a temporary net. The net is a temporary net. The net is a temporary net. The net is a temporary net.

Mrs. G. J. Denon, Cn.—We are compelled to answer you in many cases. We are compelled to answer you in many cases. We are compelled to answer you in many cases.

Mr. J. W. M. New York, N.Y.—We are compelled to answer you in many cases. We are compelled to answer you in many cases. We are compelled to answer you in many cases.

## YOUR BIRTH CHART

Read your own future in the stars. Professor Z. Relfek, a famous astrologer, will tell you what the stars have in store for you. He will tell you what the stars have in store for you.

By Professor Z. Relfek

The birth chart is a map of the sky at the moment of your birth. It shows the positions of the sun, moon, and planets. It shows the positions of the sun, moon, and planets.

Read your own future in the stars. Professor Z. Relfek, a famous astrologer, will tell you what the stars have in store for you. He will tell you what the stars have in store for you.

Read your own future in the stars. Professor Z. Relfek, a famous astrologer, will tell you what the stars have in store for you. He will tell you what the stars have in store for you.

# CONFESSIONS OF A BANDMASTER—By ABE LYMAN

(Continued from Page 5)

after me, however, and I finally saw him just to get rid of him.

"I want you to play for me," he said. "So name your price."

I asked myself in private what he thought of it.

Well, said Zip, let's ask him for double what we're getting now (\$1,000) and then add \$500 for expenses. He won't accept that.

We returned to the study guy and told him our lowest terms. He didn't bat an eyelid. He opened and brought forth a contract ready to be signed.

We were stumped. We had to get back to Los Angeles to play at the Coconut Grove again, and we couldn't possibly

important committee including the Mayor. We were given the key to the city.

That summer Jack Dempsey made his first public appearance while wearing the new nose that a plastic surgeon had given him. He barged into the Ambassador one night with the new "Durango" but was not recognized either by myself or the boys in the band. It was a good testimonial to the efficacy of the surgeon's work. Jack was very careful of the nose for quite a while. He was afraid the surgeon's wax would melt and put him again in the same fix that several fighters had done some years before. His carefulness has resulted in the perfect profile he now carries around with him.

Atlantic City was a circus to us. We came in the company of the boxer and

and played for a party at the North Shore Country Club, a party given by a wealthy and influential Chicago banker. We were taken to the club in four private limousines, and we were paid \$1,500 for the job. When it was over we were quartered in private homes of the guests given a case of liquor and a beautiful pair of silk pajamas each.

Back to the West Coast again we opened at the Coconut Grove where we were welcomed with open arms. We remained for a short run and then opened at a neighborhood theater the uptown which was known in theatrical parlance as a "dupesha." We made it popular many nights at the Star Nights, the theater's big draw of the movie lots came and took a look.

I was through with the music, so I moved to an apartment hotel and took up golf with a great deal of enthusiasm. I practiced on the boys then took on such notable golfers as my friend Jack Dempsey and Ben Bernie who represented the Rialto Club in a Sunday of the Ambassador Hotel competition.

We closed our engagement at the Uptown and went to the Ders Cafe just outside of Chicago, following Isham Jones, a tough, serious-looking fellow who was very popular. We had a lot of difficulty in getting a room, and remained four months.

My boys would have you believe that I made a play for every good-looking girl in the chorus. I don't admit that, though I admit I was interested in one or two of them. The unfortunate part of it was that as soon as I became interested in one of the girls, the entire band immediately made a play for her. Too much

competition, wanted to remain a chach, and I mean I wanted to remain a chach. I wanted to remain a chach. I wanted to remain a chach.

Frankie and "yes" but she imposed conditions.

"I'll marry you," she said "if you give me the pink racket."

Frankie gave me the pink racket. Frankie gave me the pink racket. Frankie gave me the pink racket.

I thought it over for a long time and finally decided that Abe Lyman without a pink racket and his band would be a lot better off than I.

I had a great time in the Coconut Grove, but I was a great success. I was a great success. I was a great success.

Meanwhile I had a plan to go to Europe. On account of the outbreak of two American girls in England, I stayed five years before all American boys were barred from the continent. I thought I could give the band broken and I negotiated with the powers in the city. I was given the go-ahead to leave. I was given the go-ahead to leave.

I was a great success. I was a great success. I was a great success. I was a great success.







# RADIO ADVERTISING

## A Blessing Only, No Menace to Any Sound Institution

By M. L. ANNENBERG

President and Publisher of RADIO GUIDE



THE new thing is criticized foolishly, at first, then accepted placidly then understood and praised as it should be.

When the locomotive came, it was said that hundreds of stage coach drivers would be put out of work. The locomotive gave new jobs to millions of workers, and paid to the least of them more than any stage coach driver ever got.

The first inventor of the sewing machine was persecuted by his wife to break up his model, "because it would put so many poor sewing women out of work." Another man made a sewing machine, somebody else attached electric power to it. And it has given work to millions of women who could not have found work with the slow hand needle, and enabled them to earn in eight hours more than Hood's poor woman in "The Song of the Shirt" could have earned in two weeks.

The linotype machine made the old-time "hand type" compositor fear that the world was coming to an end, for him, the printer was doomed. There are five times as many printers working on linotype machines as there ever were working at the case, straining their eyesight picking out the letters one at a time by hand.

The printing press was denounced. It would spread harmful ideas among the people, only the upper class should do the thinking, the lower classes should obey. Printed books should be kept away from them.

### To Suppress Books

England passed a law requiring every writer of a book to deposit his manuscript with the public authorities, and wait patiently, perhaps for a year, for permission to print, after proper censorship. By that stupid law, English literature might have been bound down indefinitely, and stupid, meddling legislation even now might interfere with the usefulness of the radio, unless public opinion should exert itself.

Fortunately, English freedom of thought found a defender in the great Milton. He wrote his "Areopagitica," denouncing arrogant stupidity that would have claimed liberty of thought and speech. The printing of "Areopagitica" killed, once and for all, the attempt to control the written word in England, and it is undoubtedly thanks to Milton, so wisely selected by Cromwell as secretary to put Cromwell's iron thought into words, that this nation has freedom of the press incorporated in its constitution.

The people may some day have to insert in their constitution a clause specifically guaranteeing "freedom of the radio." Freedom of the press means freedom of thought and its expression. The radio, newest and greatest medium for thought-

expression, supreme medium for spreading thought throughout the world, should be free as the air through which radio's message travels.

### Why Radio Advertising?

There have been foolish objections to using the radio as a medium for advertising. This country has even been advised to follow the example of England, and forbid use of advertising by radio.

The United States should not follow but be warned by the example of England, warned by its dull dismal radio programs, warned by the fact that owners of British radio sets are taxed to pay for a program, stupid and unattractive, and must "tune in" on programs that originate in France, Germany, or elsewhere on the continent, to escape dull British programs based on "no radio advertising, and no money to pay for good programs."

For newspapers, advertising makes possible the production of newspapers that people want, and for weeklies and magazines the same.

Mr. Curtis of the Saturday Evening Post has issued editions that actually cost to produce as much as thirty-five cents each, and more, yet these publications were distributed to readers at five cents each, sold to boys that distribute them at a price giving them a good profit.

Would anybody suggest forbidding advertising in the Saturday Evening Post, the New York Times, the San Francisco Examiner or the Chicago Tribune? Such a suggestion would be considered simply idiotic.

The suggestion that advertising by radio be interfered with, for any alleged "reason" is similarly idiotic. Advertising makes possible radio programs of the highest value, makes it unnecessary to lay any tax on radio instruments, once they are bought. We are taxed enough without that. Heaven knows.

Few things in this country are free, they include air, water, sunshine, and now the radio. Let us hope that official meddling will never interfere with that important freedom.

### The Hitherto Inaccessible Now Free to All

There was a time when Grand Opera, performed in New York's Metropolitan Opera House, could be enjoyed only by the few that sat in the "diamond horseshoe," the other few that could pay eight dollars, plus government tax, for a seat in the orchestra, or the young and old, real lovers of music, that crowded the galleries, paying high prices even there.

Now, thanks to a radio advertiser, George Washington Hill of the American Tobacco Company, the programs of the Metropolitan Opera House are sent through the air, carried free, in all their perfection of voice, melody and orchestration, to millions of houses that joyfully welcome them.

What an education in music for children, what a delight, what a spiritual consolation for millions of mothers, who never

had hoped to know the world's finest music, interpreted by the greatest artists, and the finest orchestras.

Christmas Eve comes, and millions are inspired, filled with happiness and gratitude, when radio brings to them the magnificent voice of the great artist, Schumann Heink, singing the most beautiful of all Christmas songs, "Silent Night, Holy Night," announcing the divine birth.

This, as is proper, not connected with any advertising program, is a public contribution by one of the great radio corporations, the National Broadcasting Company.

Radio advertising, thanks to Mr. Young and Mr. Swope, who run the General Electric Company, engages the learned and capable master of music, Dr. Damrosch, to select for performance by a carefully chosen orchestra the finest of the world's music, interpreting it with his own voice for millions of American homes, where mothers and children listen respectfully and thankfully.

Such an artist as Eddie Cantor, from a mere entertainer of small crowds such as could be heard in a Ziegfeld show, or other theatre, has been made an intimate friend in millions of homes, thanks to Class & Sanford, who pay a very large sum to Cantor, although nothing like what his work deserves, and pay for the radio that carries his voice all over the nation.

### Voices of Important Men

Indefinitely you could multiply instances of great service rendered by the radio, and advertising enterprise connected with radio.

It enables Henry Ford to address the nation, on subjects far from advertising, and his son Edsel Ford, to greet and encourage at the same moment every Ford dealer in the United States and Canada, and across the ocean in Great Britain, and elsewhere.

It enables Harvey Firestone, Jr., son of a brilliant father, to talk to millions that use his father's product, so well known that it is not necessary to mention its name.

Radio, thanks to advertising energy, enterprise and generosity, brings to the public the most important and delightful personalities, the most magnificent, inspiring music, the news as it occurs hour by hour, events of the world and views of the most important men. All these things are offered to all of the public, to the solitary dweller in a city hotel that advertises intelligently "a radio in every room," or the still more lonely man in his little cabin on the desert, or his log hut in the forest. "There comes to them, through the ether all that is worth while and interesting.

### Advertising Is the Commissariat of Radio

When an army sallies forth to conquer, it goes to redress a national wrong, protect from attack, or other reason. It does not go to fight, to eat, but it must eat. No army will go far without its commissary department providing food as the army marches. It is not true, as has been said, that "an army marches on its belly," but it is true that a hungry army, a half-starved army,

an army that is not paid is a discouraged and not very valuable army.

What the commissariat is to the army, and its efficiency in war, the advertising department is to the radio, and its efficiency in education, entertainment, and in establishment of close relations, mental brotherhood among men.

### Helpful to True Newspaper Enterprise

Some newspaper editors object to what they call "competition of radio." They think money spent on radio advertising should be spent in newspapers, that advertising "belongs to them." In this country, advertising and other rewards belong to the man that can earn them. Nobody has any God-given right to anything.

Intelligent publishers know that, far from being harmful competitors, radio and radio advertising will, in the end, prove to be useful collaborators of true newspaper enterprise.

It is a timid publisher who has not enough confidence in his own newspaper to feel that it can survive honest competition. Such a man would do well to sell his newspaper and buy a soda water fountain. The radio cannot, as yet, supply ice cream sodas.

Advertising is minimized, kept in the background in radio broadcasts. Mr. Alfred P. Sloan, Jr.'s radio advertising of General Motors, for instance, admirably planned, is not detailed advertising. It is more a reminder, an artistic awakening of interest. It does not compete, or pretend to compete, with detailed advertising in newspaper, the magazine or weekly, in which exact reasons for buying a Chevrolet, Pontiac, LaSalle, Buick, Cadillac, etc., with "knee action" and "non-draft ventilation," are set forth in convincing words and striking pictures.

Mr. Sloan, advertising by radio, for General Motors, makes it necessary for his advertising department to concentrate more intelligently, intensively on advertising by the printed page, that his great organization may get the benefit of the nation-wide interest in his product, aroused by radio.

### Neglecting Nothing—Utilizing Everything

What is true of Mr. Sloan, is also true of Mr. Chrysler, who talks directly to his agents and the public, through the ether, true of various special brands, true of even thoroughly American enterprise that realizes the importance of neglecting nothing and utilizing everything within reach.

Newspapers should help to build up the radio, and the intelligent newspaper will do so.

The radio will help to promote and increase advertising in newspapers, magazines, weeklies.

Whatever benefits all the people of the United States benefits every good worker, advertiser, manufacturer in the United States.

And the radio at this moment, apart from the Church and public schools, is the American people's greatest blessing.



## Sunday, April 1

## Log of Stations

(NORTH ATLANTIC EDITION)

Call Letters	Kilo Power	Location	Net work
KDKA	980 50,000	Pittsburgh Pa	NBC
WAAB	1410 500	Boston Mass	CBS
WBZ	980 50,000	N Y City N Y	CBS
WRA	1410 500	Baltimore Md	NBC
WBZ	980 50,000	Boston Mass	NBC
WBZA	1410 500	Springfield Mass	CBS
WCAU	1170 50,000	Philadelphia Pa	NBC
WCSH	1410 500	Pittsburgh Pa	NBC
WDR	1410 500	Hartford Conn	CBS
WEAF	560 50,000	N Y City N Y	NBC
WEEL	590 50,000	Boston Mass	NBC
WFI	560 50,000	Philadelphia Pa	NBC
WGY	790 50,000	Schenectady N Y	NBC
WHAM	1410 50,000	Buffalo N Y	NBC
WIP	560 50,000	Philadelphia Pa	CBS
WJAS	1410 50,000	Pittsburgh Pa	CBS
WJSV	1410 50,000	Washington D C	CBS
WJZ	760 50,000	N Y City N Y	NBC
WLBZ	620 50,000	Boston Mass	CBS
WLIT	560 50,000	Philadelphia Pa	NBC
WLW	730 50,000	Cincinnati Ohio	NBC
WMAL	650 50,000	Washington D C	NBC
WNAC	1230 50,000	Boston Mass	CBS
WOR	710 50,000	New York N Y	NBC
WRC	950 50,000	Washington D C	NBC
WRVA	1410 50,000	Richmond Va	NBC
WTIC	1960 50,000	Hartford Conn	NBC

†Network Programs Listed Only  
 ‡Full Day Listings, Night Network Only  
 \*Evening Programs Listed Only  
 §Local Day Full Night Programs Listed

## Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

## MORNING

**8:00 A.M.**  
 NBC—Easter Sunrise Service from Mt. David  
 CBS—Easter Sunrise Service from Mt. David  
 NBC—Easter Sunrise Service from Mt. David  
 Y.N.—Radio Canteen, WNAC WLBZ  
**8:15 A.M.**  
 NBC—Morning News, Grand Trio  
**8:30 A.M.**  
 CBS—Easter Sunrise Service, Hollywood Bowl  
 NBC—Low White at the Dual Organ: WJZ  
 WBAL WBZ WBZA WMAL  
 NBC—The Balladeers male chorus; Instrumental Trio: WLW WGY WRC  
 WCSH—Easter Sunrise Service, Radio Parish  
**8:45 A.M.**  
 WNAC—News Features, Weather Reports  
**9:00 A.M.**  
 NBC—Mexican Typica Orchestra, WEAF WGY WRC  
 NBC—Easter Sunrise Service from Mt. David  
 WBAL WBZ WBZA WMAL  
 WAAB—Easter Sunrise Service (CBS)  
 WCSH—Easter Sunrise Service  
 WNAC—Bouquet of Memories  
**9:15 A.M.**  
 CBS—Santa Maria's A.C. School's Children's program, WAB WOKO WJAS  
 NBC—New York City's Children's School, Organ Trio, WAB WGY WRC  
 WCAU—Phonetic Dictation of Philadelphia  
 WNAC—Concert Music  
**9:45 A.M.**  
 NBC—Aden Edwards, bass baritone, WEAF WGY WRC  
 WCAU—Studio Program  
**10:00 A.M.**  
 NBC—The Radio Player, Dr. S. Parkes Cadogan  
 CBS—The Radio Player, Dr. S. Parkes Cadogan  
 NBC—The Radio Player, Dr. S. Parkes Cadogan  
 WBZ WBZA WMAL  
 NBC—Southern Sketches, Southernaires male chorus, WJZ WBZ WBZA WMAL  
 WCAU—Mars de Campo, Tenor, Eric Wilkinson  
 WNAC—The Wexleyer Process  
 WRVA—Easter Sunrise Service, Dr. Douglas S. Freeman  
**10:15 A.M.**  
 WCSH—Easter Sunrise Service  
 WNAC—The Wexleyer Process  
**10:30 A.M.**  
 NBC—The Radio Player, Dr. S. Parkes Cadogan  
 CBS—The Radio Player, Dr. S. Parkes Cadogan  
 WBZ WBZA WMAL  
 NBC—The Radio Player, Dr. S. Parkes Cadogan  
 WCAU—Mars de Campo, Tenor, Eric Wilkinson  
 WNAC—The Wexleyer Process  
 WRVA—Easter Sunrise Service, Dr. Douglas S. Freeman

Look for the Bell for Religious Services and Programs

**CBS—Non-Alley tenor, WABC**  
 NBC—Music and American Youth, Concert by  
 Boston Symphony Orchestra, WJZ WBAL WBZ  
 WBZA WMAL  
 KDKA—Easter Sunrise Service  
 WOR—Easter Sunrise Service  
**10:15 A.M.**  
 CBS—The Pa Boys, WABC WOKO WJAS WOKO  
 WJAS WOKO  
 KDKA—Easter Sunrise Service  
 WOR—Easter Sunrise Service  
**11:00 A.M.**  
 NBC—The Pa Boys, WABC WOKO WJAS WOKO  
 WJAS WOKO  
 NBC—The Pa Boys, WABC WOKO WJAS WOKO  
 WJAS WOKO  
 CBS—The Pa Boys, WABC WOKO WJAS WOKO  
 WJAS WOKO  
 CBS—The Pa Boys, WABC WOKO WJAS WOKO  
 WJAS WOKO  
 KDKA—Easter Sunrise Service  
 WCSH—Easter Sunrise Service  
 WEEL—Easter Sunrise Service  
 WOR—Easter Sunrise Service  
 WNAC—Easter Sunrise Service  
 WOR—Easter Sunrise Service  
 WRVA—Easter Sunrise Service  
**11:05 A.M.**  
 NBC—Hall of Fame, piano team, WEAF  
 WBZ WBZA WMAL  
 WCAU—Easter Sunrise Service  
 WHAM—Easter Sunrise Service  
**11:15 A.M.**  
 NBC—Major Bowes, Capitol Family vocalists,  
 major vocal orchestra, WEAF WRC  
 NBC—Major Bowes, Capitol Family vocalists,  
 major vocal orchestra, WEAF WRC  
 WBZ WBZA WMAL  
**11:30 A.M.**  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBAL—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**11:45 A.M.**  
 NBC—Phantom Strings, Ado Reed, director;  
 WJZ WBAL WBZ WHAM  
 WBZ WBZA WMAL  
**AFTERNOON**  
**12:00 Noon**  
 NBC—Major Bowes, Capitol Family, WFI WGY  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**12:15 P.M.**  
 NBC—Gordon Stone Quartet, WEAF WEEL WFI  
 WCSH WRC  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**12:30 P.M.**  
 CBS—Tito Gutar, tenor, WABC WNAC WDR  
 WCAU WJAS WJSV  
 NBC—Radio City Concert, Symphony Orchestra;  
 Chorus and Soloists, WJZ WBAL KDKA  
 WBZ WBZA WMAL  
 WCSH—Radio City Concert  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**12:45 P.M.**  
 CBS—Easter Sunrise Service from St. George  
 Cathedral, WABC WCAU WNAC  
 WOKO WJAS  
 WCSH—Easter Sunrise Service  
 WJSV—Easter Sunrise Service  
 WLIT—Easter Sunrise Service  
**1:00 P.M.**  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**1:30 P.M.**  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

High Spot Selections  
For The Day

8:30 a.m.—Easter Sunrise Service, Hollywood Bowl, CBS WABC network  
 1:00 p.m.—Easter Parade on 5th Avenue, NBC WEAF network  
 2:30 p.m.—Hollywood Show, Abe Lyman: CBS WABC network  
 3:00 p.m.—Piano Music, Hans Langer, CBS WABC network  
 3:30 p.m.—Mao Chao, NBC WEAF network  
 4:00 p.m.—Father, Daughter, Address, Private network, WEAF  
 4:30 p.m.—Hollywood Show, Abe Lyman: CBS WABC network  
 6:00 p.m.—Joe Penner, NBC WEAF network  
 6:30 p.m.—E. M. Cohan, CBS WABC network  
 6:45 p.m.—Family Theater, Act II at 7:30 with scene from Men in White, CBS WABC network  
 7:00 p.m.—Groucho and Chico Marx, Fred die Martin's orchestra, CBS WABC network  
 7:30 p.m.—Joe Penner, NBC WEAF network  
 8:00 p.m.—Eddie Cantor, NBC WEAF network  
 8:00 p.m.—Bourgeois, Evening in Paris, soloists, Shubert's orchestra, CBS WABC network  
 8:30 p.m.—Fred Waring, CBS WABC network  
 9:00 p.m.—George M. Cohan, NBC WJZ  
 10:00 p.m.—Jack Benny, NBC WEAF network  
 10:30 p.m.—Hail of Fame, Irene Dunne, guest star, NBC WEAF network

**5:15 P.M.**  
 NBC—Walter P. Reuther, vocal  
 WBAL WBZ WBZA WMAL  
 WOR—Walter P. Reuther, vocal  
**5:30 P.M.**  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

**5:45 P.M.**  
 WNAC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**NIGHT**  
**6:00 P.M.**  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

**6:15 P.M.**  
 WNAC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**6:30 P.M.**  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

**6:45 P.M.**  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

**7:00 P.M.**  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

**7:15 P.M.**  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
**7:30 P.M.**  
 CBS—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 NBC—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WBZ WBZA WMAL  
 WCAU—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM  
 WOR—The Paul Robeson, Anthony Frame, tenor;  
 Dick Leno, tenor; WJZ WHAM

WHAT WOULD  
 \$5,000.00  
 IN CASH  
 MEAN TO YOU?  
 See Last Page







## Monday, April 2

## MORNING

**8:00 A.M.**  
**CBS**—On the Air 1... WABC  
**NBC**—... Lebert, organist;  
**WEAF**...  
**CBS**... WABC  
**NBC**... WJZ  
**WEEL**...  
**WGY**...  
**WHAM**...  
**WJTV**...  
**WNAC**...  
**WOR**...

**8:05 A.M.**  
**CBS**...  
**WOR**...

**8:10 A.M.**  
**WOR**...  
**8:15 A.M.**  
**NBC**...  
**KDKA**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...  
**WRC**...

**8:30 A.M.**  
**NBC**... Music: WEAF  
**CBS**...  
**WOR**...  
**8:45 A.M.**  
**WCAU**...  
**WHAM**...  
**WOR**...

**9:00 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...  
**WRC**...

**9:15 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**9:30 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**9:45 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**10:00 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**10:15 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**10:30 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**10:45 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**11:00 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**11:15 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**11:30 A.M.**  
**NBC**...  
**WBZ WBZA**...  
**WCSH**...  
**WEEL**...  
**WOR**...

**10:35 A.M.**  
**CBS**...  
**NBC**...

**10:45 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**10:50 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:00 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:05 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:10 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:15 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:20 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:25 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:30 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:35 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:40 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:45 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:50 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**11:55 A.M.**  
**NBC**...  
**CBS**...  
**NBC**...

**12:00 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:05 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:10 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:15 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:20 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:25 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

**12:30 Noon**  
**NBC**...  
**CBS**...  
**NBC**...

## HIGH SPOT SELECTIONS FOR THE DAY

100 p.m.—Easter Egg Rolling at White House. CBS WABC network.  
 3:00 p.m.—Radio Guild. Walter Hackett's Captain Applegate. NBC WJZ network.  
 7:30 p.m.—Music by Gershwin. George Gershwin in person with Lou Kaufman's orchestra. NBC WJZ network.  
 8:00 p.m.—Bing Crosby, Les Brown and Jimmy C. Jones. CBS WABC network.  
 8:30 p.m.—Lew Allen. Walter Davis orchestra. NBC WEAF network.  
 9:00 p.m.—Mickey Show. Joe Perry. NBC WJZ network.  
 9:30 p.m.—Rosa Ponselle. CBS WABC network.  
 9:45 p.m.—Ella Fitzgerald. CBS WABC network.  
 9:55 p.m.—Shirley Jones. NBC WEAF network.  
 10:00 p.m.—Carson's Contented Hour. Morgan Eastman. NBC WEAF network.

**CBS**...  
**NBC**...  
**KDKA**...  
**WCAU**...  
**WGY**...  
**WNAC**...  
**WOR**...

**12:35 P.M.**  
**WEEL**...  
**12:45 P.M.**  
**CBS**...  
**NBC**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**12:55 P.M.**  
**E. T.**...  
**1:00 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**1:05 P.M.**  
**WOR**...  
**1:15 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**1:20 P.M.**  
**WOR**...  
**1:30 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**1:35 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**1:45 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**1:50 P.M.**  
**WOR**...  
**1:55 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:00 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:05 P.M.**  
**WOR**...  
**2:15 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:20 P.M.**  
**WOR**...  
**2:25 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:30 P.M.**  
**WOR**...  
**2:35 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:40 P.M.**  
**WOR**...  
**2:45 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**2:50 P.M.**  
**WOR**...  
**2:55 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:00 P.M.**  
**WOR**...  
**3:05 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:10 P.M.**  
**WOR**...  
**3:15 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:20 P.M.**  
**WOR**...  
**3:25 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:30 P.M.**  
**WOR**...  
**3:35 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:40 P.M.**  
**WOR**...  
**3:45 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**3:50 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:00 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:05 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:10 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:15 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:20 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:25 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:30 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:35 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:40 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:45 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:50 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**4:55 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:00 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:05 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:10 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:15 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:20 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

**5:25 P.M.**  
**NBC**...  
**CBS**...  
**KDKA**...  
**WCAU**...  
**WCSH**...  
**WGY**...  
**WJTV**...  
**WOR**...

Radio's Greatest  
 Contest Of All  
**157**  
 CASH PRIZES  
 See Last Page







## Tuesday, April 3

## MORNING

8:00 A.M.

CBS—On the Air Today WABC  
 NBC—Radio City Organ, Edward Leibert, organist  
 WEA—WFL WFL WFL  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WGY—WFL WFL WFL  
 WHAM—WFL WFL WFL  
 WJSV—WFL WFL WFL  
 WNAC—WFL WFL WFL  
 WOR—WFL WFL WFL

8:05 A.M.

CBS—Salon Music to WABC  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:10 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:15 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:20 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:25 A.M.

CBS—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:30 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:35 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:40 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:45 A.M.

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:50 A.M.

CBS—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

8:55 A.M.

CBS—WFL WFL WFL  
 WOR—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
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 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
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 WOR—WFL WFL WFL

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 KDKA—WFL WFL WFL  
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 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
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 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

NBC—WFL WFL WFL  
 KDKA—WFL WFL WFL  
 WBZ—WFL WFL WFL  
 WSH—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

## HIGH SPOT SELECTIONS FOR THE DAY

8:00 p.m.—Little Jack Little's orchestra CBS WABC network  
 8:30 p.m.—Your Friend and Adviser The Voice of Experience CBS WABC network  
 8:30 p.m.—Conrad Thibault, Lois Bennett and Harry Sater's orchestra NBC WFL net.  
 8:45 p.m.—California Melodies Raymond Page's orchestra NBC WABC network.  
 9:00 p.m.—Edgar A. Guest, poet, orchestra direction Josef Knepper NBC WJZ network.  
 9:00 p.m.—Ben Bernie and his Blue Ribbon Air Cast NBC WFL network  
 9:15 p.m.—Ruth Etting, Ted Husing, Johnny Green's orchestra CBS WABC network.  
 9:30 p.m.—Minneapolis Symphony orchestra Eugene Ormandy conducting CBS WABC.  
 10:00 p.m.—Ray Perkins comedian, Gale Page and orchestra NBC WJZ network.  
 10:00 p.m.—The Vagabond King with Gladys Swarthout, Pau Over, chorus; Nat Shkret's orchestra NBC WFL network.  
 10:00 p.m.—Gene Gray's orchestra Connie Stoopnagle and Budd, Conne Boswell, vocalists CBS WABC network

KDKA—Lionel Hampton's Orchestra  
 WCAU—Home Lebert Roberts, Woman Looks at the World  
 WEEI—A Bit of This and a Bit of That  
 12:55 P.M.  
 WOR—Ohman and Aroen The World's Most Beautiful Woman

1:00 P.M.  
 CBS—Marie Perle, The Little French Princess, drama: WABC WABC WABC  
 NBC—Market and Weather Reports: WFL  
 KDKA—Lionel Hampton and Home Hour (NBC)  
 WSH—Lionel Hampton Program  
 WGY—Albany on Parade  
 WHAM—Rotary Club speaker  
 WJSV—Afternoon News  
 WOR—Dr. Wayne's Health Talk

1:05 P.M.  
 WOR—Musical Revue with Madred Cole, Tom Davis, Jack Towne

1:15 P.M.  
 CBS—Joan Marrow music WABC WABC WABC  
 NBC—Fini Velasco, organist: WFL WFL WFL  
 WSH—WFL WFL WFL  
 WCAU—WFL WFL WFL

1:30 P.M.  
 NBC—Lionel Hampton's Orchestra WFL WFL WFL  
 CBS—Easy Acta Comedy WABC WABC WABC  
 WSH—WFL WFL WFL  
 NBC—Vic and Sade comedy sketch: WJZ WBAL  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WOR—Rite Dudley Theater Club of the Air  
 WRVA—WFL WFL WFL

1:45 P.M.  
 CBS—Louis Pannos orchestra WABC WABC WABC  
 WABC—WFL WFL WFL  
 NBC—Merry Melodians, Fred Wade (tenor; Norman Clarke, Fred Wade Orchestra WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WOR—Rite Dudley Theater Club of the Air  
 WRVA—WFL WFL WFL

2:00 P.M.  
 NBC—Merry Melodians, Fred Wade (tenor; Norman Clarke, Fred Wade Orchestra WFL WFL WFL  
 CBS—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WOR—Rite Dudley Theater Club of the Air  
 WRVA—WFL WFL WFL

2:15 P.M.  
 CBS—Romance of Helen Trent WABC WABC WABC  
 KDKA—Lionel Hampton's Orchestra (NBC)  
 WSH—WFL WFL WFL  
 WGY—Household Chats  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

2:30 P.M.  
 CBS—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

2:45 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

3:00 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

3:15 P.M.  
 CBS—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

3:30 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

3:45 P.M.  
 CBS—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

4:00 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WHAM—School of the Air  
 WJSV—WFL WFL WFL  
 WNAC—The Musical Forum  
 WOR—Dr. Arthur Frank Payne, the Psychologist Says

CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

3:15 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

3:30 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

4:00 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

4:15 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

4:30 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

4:45 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

5:00 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

5:15 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

5:30 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

5:45 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

6:00 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

6:15 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

6:30 P.M.  
 CBS—WFL WFL WFL  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

6:45 P.M.  
 NBC—WFL WFL WFL  
 KDKA—Lionel Hampton's Orchestra  
 WBZ—WFL WFL WFL  
 WEEI—WFL WFL WFL  
 WOR—WFL WFL WFL

WHAT WOULD  
 \$5,000.00  
 IN CASH  
 MEAN TO YOU?  
 See Last Page











# Thursday, April 5

## MORNING

**8:00 A.M.**  
**CBS**—On the Air T. L. WABC  
**NBC**—Radio City Orchestra, Leonard, organist  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**8:05 A.M.**  
**CBS**—On the Air T. L. WABC  
**WOR**—Al Woods  
**8:10 A.M.**  
**NBC**—On the Air T. L. WABC  
**KDKA**—KDKA  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**8:15 A.M.**  
**NBC**—On the Air T. L. WABC  
**KDKA**—KDKA  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**8:45 A.M.**  
**CBS**—Sam Moore's Morning WABC WCAU  
**WOR**—Don Ross, songs

**9:00 A.M.**  
**NBC**—The Breakfast Club WJZ WBAL KDKA  
**CBS**—Eton Boys Male quartet WABC WOKO  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**9:15 A.M.**  
**NBC**—The Breakfast Club WJZ WBAL KDKA  
**CBS**—Eton Boys Male quartet WABC WOKO  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**9:30 A.M.**  
**NBC**—The Breakfast Club WJZ WBAL KDKA  
**CBS**—Eton Boys Male quartet WABC WOKO  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**9:45 A.M.**  
**CBS**—The Mystery Club WABC WABC WCAU  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:00 A.M.**  
**NBC**—The Breakfast Club WJZ WBAL KDKA  
**CBS**—Eton Boys Male quartet WABC WOKO  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:15 A.M.**  
**NBC**—The Breakfast Club WJZ WBAL KDKA  
**CBS**—Eton Boys Male quartet WABC WOKO  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:30 A.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:35 A.M.**  
**CBS**—Meady, Parrot WABC WCAU WDRS  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:45 A.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**10:50 A.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**11:00 A.M.**  
**CBS**—Mury Lee Taylor, kitchen talk WJSV  
**NBC**—U S Navy Band WJZ WBAL KDKA  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**11:15 A.M.**  
**CBS**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**11:30 A.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**11:45 A.M.**  
**CBS**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

## AFTERNOON

**12:00 Noon**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**12:15 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**12:20 P.M.**  
**WBZ-WBZA**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**12:30 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

## HIGH SPOT SELECTIONS FOR THE DAY

**8:00 p.m.**—Rudy Vallee's Variety Hour, guest stars and orchestra NBC WEAF network.  
**8:00 p.m.**—Raffles Amateur Cracksman, drama CBS WABC network.  
**8:30 p.m.**—Voice of America; Alex Gray Mary Eastman Nicholas Kempner's orchestra CBS WABC network.  
**9:00 p.m.**—Captain Henry's Show Boat, Larry Ross Annette Hanshaw Molasses 'n' Janu-ary and Gus Haenschen's orchestra NBC WEAF network.  
**9:00 p.m.**—Presenting Mark Warron, Connie Gates; Melrose's Quartet CBS WABC.  
**9:30 p.m.**—Fred Waring's orchestra and entertainer CBS WABC network.  
**10:00 p.m.**—Stoopnagle and Budd, Gen Gray's orchestra CBS WABC network.  
**10:00 p.m.**—Al Jolson with Paul Whiteman's orchestra Ramona Frank Trumbauer, Rhythm Boys Dennis Taylor, narrator NBC WEAF network.  
**10:30 p.m.**—Emery Deutsch and His Gypsy Voin CBS WABC network.  
**11:30 p.m.**—International Broadcast from Buenos Aires NBC WEAF network.

**WCSH**—Stokes Weather Forecast  
**WEEI**—Boston Farmers' Produce Market Report  
**WGY**—Farm Program  
**WNAC**—The Stoppers Exchange  
**WOR**—Jan Brunellesco's Gypsy Orchestra

**12:45 P.M.**  
**NBC**—Maurice Lewis' Concert Ensemble WCSH  
**WRC**  
**CBS**—George S. Brown's Orchestra WABC  
**KDKA**—David H. Brown's Orchestra (NBC)  
**WEEI**—A Bit of This and a Bit of That  
**WCAU**—Today's Programs

**1:00 P.M.**  
**NBC**—Market and Weather Reports WEAF  
**CBS**—Maurice Lewis' Concert Ensemble WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**1:05 P.M.**  
**WOR**—Musical Review, Myrtle Boland and M. Lucas, soloists

**1:15 P.M.**  
**CBS**—Joan Marrow, music WABC WNAC WJSV  
**WJAS**  
**NBC**—Pedro Vira's Orchestra WEAF WFI WEEI  
**WTHC** WRC  
**WCAU**—Herman Kline's Orchestra

**1:30 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**1:45 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**2:00 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**2:15 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**2:30 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**2:45 P.M.**  
**NBC**—On the Air T. L. WABC  
**WABC**—WABC  
**WJZ**—WJZ  
**WBAL**—WBAL  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**CBS**—Metropolitan Orchestra WABC WNAC WJSV  
**WIP** WJZ WOKO  
**WRVA**—Aunt Pollyanna  
**NBC**—Red Kennedy baritone WJZ WBAL  
**KDKA** WMAI  
**WBZ**—WBZ  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**3:15 P.M.**  
**NBC**—The Listerdale male quartet WEAF WCSH  
**WLEE** WJZ WRC  
**NBC**—The Listerdale male quartet WEAF WCSH  
**WLEE** WJZ WRC  
**WMAI** WMAI  
**WCAU**—WCAU  
**WEEI**—WEEI  
**WGY**—WGY  
**WHAM**—Whispering Thoughts  
**WJSV**—The Sun D. Arthur Godfrey  
**WNAC**—Shopping Around the Town  
**WOR**—The Sun D. Arthur Godfrey

**3:30 P.M.**  
**NBC**—Women's Radio Review, Orchestra WEAF  
**WGY** WFI WCSH WEEI WRC  
**CBS**—National Student Federation Program  
**WABC** WMAI WJAS WJSV WIP WBZ  
**WOKO**  
**NBC**—Twenty and Twenty, M. Lee, Net. Sis-  
**ters**, Ed. Lawrence, p. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 7



## (THURSDAY CONTINUED)

5:05 P.M.

WOR—Mixed Intercast

5:15 P.M.

CBS—George Had's Orchestra: WAAB WDRC  
WABC WIP WOKO WLBZ  
NBC—Max D. ... Madsen, pianist.  
WJZ WBAL WHAM  
CBS—The Air Tonight WABC  
KDKA—K... Klub  
WBZ WBZA—B... Music artist  
WJW—Unbroken Melodies  
WOR—Cecily Stars of Hollywood  
WRVA—Irene Castle

5:20 P.M.

CBS—George Had's Orchestra: WABC

5:25 P.M.

WRVA—Aunt Polly in a

5:30 P.M.

NBC—W... the Moon drama WEAF WLIT  
WEEI WRI WGY  
CBS—The American Boy:  
WABC WOKO WNAC WDRC WCAU WJAS  
WJW  
NBC—The Singing Lady children's program:  
WJZ WBZ WBZA WBAL KDKA WHAM  
WCSH—...  
WOR—The ... Art and Decoration: Karl

5:40 P.M.

WRVA—Sports Review

5:45 P.M.

NBC—Roy Cole M... WEAF  
CBS—Stamp Adventurers Club: WABC WOKO  
WABC WOKO WABC WJAS WJW  
NBC—Little Orphan Annie: WJZ WBAL WBZ  
WBZA WJW WHAM WMAL  
NBC—...  
Y...  
WCSH—...  
WEEI—...  
WNAC—...  
WOR—...

## NIGHT

6:00 P.M.

NBC—...  
CBS—...  
WABC WOKO WABC WJAS WJW  
NBC—Richard Himber's Orchestra: WJZ WBAL  
WBZ WBZA WMAL  
KDKA—...  
WCSH—...  
WEEI—...  
WGY—...  
WHAM—...  
WLW—...  
WNAC—...  
WRVA—...

6:15 P.M.

CBS—...  
WABC WOKO WABC WJAS WJW  
CBS—...  
KDKA—...  
WCSH—...  
WEEI—...  
WHAM—...  
WLW—...  
WNAC—...

6:30 P.M.

NBC—...  
CBS—...  
WABC WOKO WABC WJAS WJW  
NBC—...  
KDKA—...  
WBAL—...  
WBZ WBZA—...  
WCAU—...  
WCSH—...  
WEEI—...

6:40 P.M.

WLW—...  
WNAC—...  
WOR—...  
WRVA—...

6:45 P.M.

WEEI—...  
NBC—...  
CBS—...  
NBC—...  
WABC WOKO WABC WJAS WJW  
WBZ WBZA—...  
WCAU—...  
WCSH—...  
WEEI—...  
WLW—...  
WNAC—...  
WRVA—...

7:00 P.M.

NBC—...  
CBS—...  
WABC WOKO WABC WJAS WJW  
WBZ WBZA—...  
WCAU—...  
WCSH—...  
WEEI—...  
WLW—...  
WNAC—...  
WRVA—...

7:15 P.M.

NBC—...  
WABC WOKO WABC WJAS WJW  
WBZ WBZA—...

CBS—Just Plain Bill, etc.: WABC WNAC WCAU  
WJAS WJW  
NBC—B. A. Rolfe's Orchestra: WJZ WHAM  
WBAL WMAL  
KDKA—Louis Miller organist  
WBZ WBZA—B... Music artist  
WJW—Unbroken Melodies  
WOR—Cecily Stars of Hollywood  
WRVA—Irene Castle

7:30 P.M.

CBS—...  
NBC—...  
CBS—...  
NBC—...  
WEEI—...  
WHAM—...  
WLW—...  
WNAC—...  
WOR—...  
WRVA—...

7:45 P.M.

NBC—The Goldbergs, comedy sketch: WEAF  
WEEI WJW WGY WFI WRC  
CBS—Booker Carter News: WABC WNAC WCAU  
WJAS WJW  
WLW—Southern Blackbirds  
WRVA—Tartan of the Apes, sketch

8:00 P.M.

NBC—Rudy Vallee, Orchestra, Guest Artists:  
WEAF WFI WJW WGY WFI WRC  
CBS—...  
KDKA—...  
WCAU—...  
WHAM—...  
WMAL—...  
WOR—...  
WRVA—...

8:15 P.M.

CBS—Haffey, the Amateur Crackman: WJAS  
WCAU—...  
WHAM—...  
WRVA—...

8:30 P.M.

CBS—Voice of America: Mary Eastman, soprano,  
Alex Gray, Guest Speaker, Nicholas Kemp-  
ner's Orchestra: WABC WOKO WNAC WJAS  
WDRC WCAU WJW  
NBC—...  
WHAM—...  
WRVA—...

8:45 P.M.

NBC—...  
KDKA—...  
WHAM—...  
WRVA—...

9:00 P.M.

NBC—...  
CBS—...  
NBC—...  
WOR—...

9:15 P.M.

CBS—...  
WABC WOKO WABC WJAS WJW  
WCAU—...  
WOR—...

9:30 P.M.

NBC—...  
CBS—...  
WLW—...  
WOR—...

9:45 P.M.

WOR—The Witch's Tale

10:00 P.M.

NBC—...  
CBS—...  
NBC—...  
WBZ WBZA—...  
WCAU—...  
WCSH—...  
WEEI—...  
WLW—...  
WNAC—...  
WRVA—...

10:15 P.M.

WOR—Harlan Eugene Read

10:30 P.M.

NBC—...  
CBS—...  
KDKA—...  
WBZ WBZA—...  
WCAU—...  
WNAC—...  
WOR—...  
CBS—...  
KDKA—...  
WBZ WBZA—...  
WCAU—...  
WNAC—...  
WOR—...

10:45 P.M.

CBS—...  
KDKA—...  
WBZ WBZA—...  
WCAU—...  
WNAC—...

## THE OLE MAESTRO REMINISCES

Continued from Page 1.  
their goal I remember that he set up  
the microphone for our first broadcast.  
Frankly I was scared of the microphone.  
All the talk about watts and cycles  
made me certain that the microphone  
instrument was certain to give me a terrible  
shock at any moment.

To this day even after years of broad-  
casting I am still expecting that shock.  
Invariably I wake when I approach a  
new microphone. I don't know what  
makes me more nervous—a microphone  
or Walter Winchell.

Some and I know this is true with  
other broadcasters, radio is the most ex-  
citing field in show business. Experiment,  
innovation and variety keep it so. I think  
I have only to cite one more experience  
of my own to make you see what I mean.

Perhaps some of you remember the  
broadcast the ole maestro did a few sea-  
sons ago from Miami, Florida, with the or-  
chestra playing in Chicago. At the end  
of the line we were supposed to hear  
what the other was doing. And when he  
I never done has given me the thrill  
I received while doing the long time  
with the orchestra playing the two themes  
and away I went. Interestingly that was  
the last broadcast of its kind—a radio  
history—the old grumpy bearded pianist  
speaking again.

As I look back on that broadcast I  
wonder if radio will ever offer me a great-

er than. And I should know that  
and able to do it. So, step by step, look-  
ing back and starting to read, I find  
what I should be doing. I want all those  
and orchestra of the Piano, the piano-

To the orchestra is waiting for you from  
Miami, Florida. The time you read  
it will be in a new world, California.  
And several years later I shall be making  
faces at you from the same screen. So  
until then let me tell you a radio story  
and give you a sweet, sweet and piece-  
easant dream. Yowah!

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PACKED IN A METAL HUMIDOR **Guaranteed 15¢ Quality** **POST PAID**  
**3¢**  
each for Factory-fresh Cigars representing 50 of the 400 brands we manufacture, up to the 30¢ HAVANA Filled Cigar. Mild mellow—deliciously fragrant cigars put aside by our inspectors for slight color variations, etc. We guarantee, on a money-back basis, that you will smoke and enjoy every one of these fine cigars just as though you had paid the full retail price.  
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MORNING

8.00 AM

CBS—on the Air 7.30 AM  
NBC—on the Air 7.30 AM  
CBS—on the Air 7.30 AM  
NBC—on the Air 7.30 AM  
WEEI—on the Air 7.30 AM  
WGY—on the Air 7.30 AM  
WHAM—on the Air 7.30 AM  
WUSV—on the Air 7.30 AM  
WNAC—on the Air 7.30 AM  
WOR—on the Air 7.30 AM

8.05 A.M.  
CBS—The Ambassadors WABC  
8.15 A.M.  
CBS—M...  
WABC  
NBC—... WEAL WILAM  
KDKA...  
WBZ WBZA—...  
WCSH—...  
WEEI—...  
WOR—...

8:30 A.M.  
 NBC - *Today* - News, talk and music.  
 WFAT WFLW WFLS WFLX WFL WRCT  
 CBS - *Today* - News, talk and music.  
 WTVT WFLW  
 NBC - *Live With Regis and Kathie Lee* -  
 WBZ WBVA  
 WHAM - *A Long Ma Souvenirs*  
 WOR - *Morning Magazine* - talk.

WOR—Sam Moore's Morning WABC WCAU  
CBS—Sam Moore's Morning WABC WCAU  
WHAM—Lew White organist (NBC)  
WOR—Sheila Kuehl's Orchestra  
6:00 A.M.

NBC—San Heir on 10:00 p.m. Frank Santa.  
 Radio WEAF WLIT WCH WGY  
 CBS—Joe Pe Mio Inio WABC WOKO WNAC  
 WHP WGL WFLA WLBZ  
 NBC—T. C. M. WJZ KDKA WBAL  
 WFLA WFLA WFLA  
 WEEI—C. C. M. WFLA  
 WHAM—T. C. M. WFLA  
 WJSV—T. C. M. WFLA  
 WOR—Our Children with Mary Olds, Edwin Nell  
 Jr. b. b. in G. C. Shackley organist

9:15 AM  
NBC - Boston WJZ WBAL  
NINA WHAN  
NBC - Los Angeles WKYC WKYC WKYC WKYC WKYC  
WBAL WCHS WYV WFL WKYC  
CBS - New York WABC WORC WJAS  
WHL WLB WNYC  
WBZ WBZA - Virginia Radio talk  
WCAJ - Worcester Mass  
WJSV - Worcester Mass

WOR—You're in the Morning  
9:30 A.M.  
NBC—Bradley Brown in Mountain Boy; all-  
day news LEAF with WRC  
KDKA—News and Morning Service  
WDRC—Music of the Future (CBS)  
WEEL—Good Morning Music  
WGY—Easy Listening  
WNAC—The Broadway Hits  
WOR—The Daily Connection  
9:45 A.M.

9:45 A.M.  
NBC - *Ch. 1* *10:00* WEAF WFLI WFI  
WBZ  
CBS - *Meat* *8:00* WAB WNAE WJAS  
WBZ  
KDKA - *N* *10:00* *Meat*  
WBAL - *Ch. 1* *10:00* *Nancy Turner*  
WBZ WBZA - *Breakfast Club (NBC)*  
WCSH - *B* *10:00*  
WGY - *M* *10:00* *H*  
WHAM - *T* *10:00* *8:00*  
WNAE - *M* *10:00* *Parade (BZ)*

WOR—Philly Affairs (Continued)  
9:55 A.M.  
NBC—Press Radio B Rega News WJZ WHAM  
WBZ WBZA  
10:00 A.M.  
NBC—Breakfast and Rec. guitar and songs.  
WEAR WASH WFI WFFF WUC  
NBC—Lecture B Gibson, hostess, counsel. WJZ  
WKYC WB7 WBZA WHAM WBAL WMAL  
CBS—M... .. WJAB WDRC WLBZ  
WGL WORO  
WGY Me... .. Mr  
WNAC—I... Voice of the Apothecary  
WOR—F... .. P... .. N... .. baritone.  
M... .. Produ... .. Her... .. Str... ..

10:15 A.M.

NBC — 1 — W.A.F. WFEI WCHS  
WITN WATL

CBS — 1 — WABC  
WABC WMAN WJAX WJAT WJAN

NBC — 1 — WZL WBAL WHAM  
WBZ WBZ

KDKA — 1 —  
WGY — 1 —

10:30 A.M.

NBC — 1 — WABC WFEI  
WATL WGY

CBS — 1 — WABC WDRC  
WABC WJAX WJAT

NBC — Today's Children dramatic sketch — WJZ  
WBAL WBZ WBZA KDKA WMAL

WESH-TV 10 Prudence  
WEEI-TV 11 Prudence  
WHAM-TV 31 Prudence  
WNAC-TV 22 Prudence  
WOR-TV 5 Prudence

10:35 AM  
NBC— WEAF WFL WFC  
CBS— Q WABD WDRB  
WOM 3-8188

10:45 A.M.

NBC—He is a crack cooking talk WEEA WEEA  
WEEA WEEA WEEA

CBS—Walt Whitman's Christmas, Pedro De Cor-  
nejo, Mrs. Irene, Philosophy, WABC  
WJMO WJMO WDR WEAL WJVS WLIZ

NBC—Walt Whitman's Christmas, songs and pat-  
terns WJ

NBC—He is a crack cooking talk WHAM WMAZ  
KDKA —————

WBZ WBZ—Walt Whitman's Christmas  
WJVS —————

WOB —————

WOB-1 10.50 A.M.  
WBZ WBZA-1 11 00 A.M. Louis J. Irrell  
NBC-4 11 00 A.M.  
CBS-5 11 00 A.M. Mary Ellis Ames  
WABC WBKX WNAC WERC WCAI WJAN  
WLSA  
NBC-6 11 00 A.M. WIZ WBAL WMAZ  
WB WBZA WMAZ WMAZ  
WDR-7 11 00 A.M. Houston Gaudin

CBS—11:15 A.M.  
 WJL WJL WJL WJL WJL  
 11:30 A.M.  
 CBS—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 NBC—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 CPB—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 WOR—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 CBS—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 CBS—11:30 A.M.  
 WJL WJL WJL WJL WJL  
 WJL WJL WJL WJL WJL  
 WOR—11:30 A.M.  
 WJL WJL WJL WJL WJL

## AFTERNOON

12:00 Noon

NBC—The Ed Bradley Show on WJAF  
WJAF, WJAX, WJMY, WJXI, WRDZ

CBS—The Today Show Experience WABC WNAC  
WRDZ, WJAX, WJAX, WJMY

NBC—The Today Show WJAF  
WJAX, WJAX, WJAX, WJAX

NBC—The Today Show WJAF  
WJAX, WJAX, WJAX, WJAX

WBZ WBZA—The Morning News, Er  
The Morning News, Er

WHAM—The Clock Top  
WRDZ—The Morning News, Er

**Receives**

**12:15 P.M.**

NBC--*See* NBC  
CBS--*See* CBS  
*for* WBZ WGBL WGLD WRDL WJSA  
WBZ

NBC--*See* NBC  
KOKA--*See* KOKA  
WBAL--*See* WBAL  
WBZ--*See* WBZ  
WCSH--*See* WCSH  
WGY--*See* WGY  
WMAC--*See* WMAC  
WOR--*See* WOR  
WRVA--*See* WRVA

**12:30 P.M.**  
WOR—~~Live from~~ L. E. & F. Moore  
**12:30 P.M.**  
CBS—Smith Ed McConnell WJSV WOR  
WOL WMW WBZ  
NBC—Ries B. Ries Concert Ensemble WEA  
CBS—Grace Mary Orchestra WABC  
NBC—National Farm and Home Hour, guest  
speakers Walter Blumstein's Orchestra WJZ  
WMA WHM WBZ WBZA WMAL  
KDKA—Mike Report  
WCBS—Mike & Weather Reports  
WEEL—Mike & Farmers Produce Market Report  
WGTV—Farm Program  
WOR—~~from~~ Rural

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WOULD BUY YOU A  
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TRY TO WIN IT?  
See Last Page

## HIGH SPOT SELECTIONS FOR THE DAY

8:00 p.m. — Ene Shultz, Walter O'Keefe and Don Bestor orchestra NBC WJZ network  
9:30 p.m. — The Man of Time limited news event CBS-WABC network  
8:30 p.m. — Doris E. Padgett, Walter Kay NBC WJZ network  
9:30 p.m. — Ph. H. — orchestra, Leah Ray, bobsinger NBC WJZ network  
9:00 p.m. — F. — no Bengali para team CBS-WABC network  
9:30 p.m. — Prasad and Padma K. K. — Joseph Bonny orchestra NBC WEAF network  
9:30 p.m. — Ph. Baker, Harry McLaughlin orchestra NBC WJZ network  
9:30 p.m. — Jack Wilting, Jeanne Lang, Jack Denny orchestra CBS-WABC network  
1:00 p.m. — Doris E. Gump orchestra CBS-WABC network  
10:00 p.m. — Liberty Magazine broadcast presents Fulton Oursler in Stories That Should Be Told NBC WJZ network  
10:30 p.m. — Jack Benny, Mary Livingston, Don Bestor's orchestra NBC WEAF network  
10:30 p.m. — Mario Cozzi, Bartolone Lucie Manners NBC WJZ network

12:45 P.M.  
CBS—George Hall orders WABC WOKO  
WAAB WIP WLBZ WJWS  
NBC—Rex Butler orders WPC WJSH  
KDKA—Lester L...  
WCAU—H...  
WEEL—A...  
WJSV—L...  
WNAU—L...

12:55 P.M.  
WOR—Albert Bartlett Interview King  
1:00 P.M.  
CBS—Movie "The Love French Princess," drama  
WABC WNAE WCAU  
NBC—Market and Weather Reports WEAJ  
KDKA—Lam and Home Hour (NBC)  
WCBS—Lillian B. Chapman  
WGY—Arlene on Parade  
WJSV—Movie "Prisoners"  
WOR—Dr. William F. Dietrich Talk

1:05 P.M.  
WOR—M...  
1:15 P.M.  
ABC—...  
CBS—...  
WCAU—...  
WFLA—...

WEEI-TV Department of Information  
1:30 P.M.  
CBS-Evening News WABC WNAC WCAG  
WVUE  
NBC-News WABC WABC WABC WABC  
WABC WABC WABC WABC  
NBC-News WABC WABC WABC WABC  
WABC WABC WABC WABC  
WJWV  
WOR-News WABC WABC WABC WABC  
WABC

WBVA - 11:45 P.M.  
CBS - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WBVA - 11:45 P.M.  
NBC - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WBVA - 11:45 P.M.  
KDKA - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WBVA - 11:45 P.M.  
WBZ WBZA - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WBVA - 11:45 P.M.  
WCSH - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WGY - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WHAM - The 11:45 P.M. ABC WJZY WJAS WIBZ  
WBVA - 11:45 P.M.  
WBVA - The 11:45 P.M. ABC WJZY WJAS WIBZ

WVVA—Lafayette Program  
1:50 P.M.  
WCAL—Lafayette 1421 JETS  
2:00 P.M.  
NBC—Tues. May 1, 1945. Via Ravenscroft  
Singer: WEAF WEEI WRC  
CBS—Bud H. 1421 JETS WABC WDRC WJAS  
WJMA ME WBZ WROKO  
NBC—Maurice Ostrales, Dick Teala tenor,  
Mary Steele contralto, Walter Blaufuss' Or-  
chestra WJZ WMAL WBZ WB/A  
KDKA—Frank Lupton  
WBAL—The Book Shelf  
WCAJ—Lafayette Chorus and Orchestra  
WCSE—Lure Thomas Brown  
WGY—Annetomic Hasted contralto  
WHAM—Lafayette Rags, Talk, Mrs Earl Cole  
WNAAC—The Musical Farm  
WOR—D. A. Forster, Payne "The Pygmalion"  
1945 S.

**2:15 P.M.**

CBS—Symphony Society Orchestra WNAE  
WHLR-WB  
CBS—Helen Hayes Hotel Tient WABC WCAL  
NBC—Musical Theatre WMAL WHAM  
WCSH—Musical Program  
WGY—Helen Hayes  
WFSV—Helen Hayes Room  
WOR—Comedies

**2:30 P.M.**

NBC - WFLA-TV, 9 p.m., "The Tonight Show" WEAF  
CBS - WABC-TV, 8 p.m., "The Dick Cavett Show" WFAN  
WJZ-TV, 7 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 6 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 5 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 4 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 3 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 2 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 1 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 12 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 11 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 10 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 9 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 8 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 7 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 6 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 5 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 4 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 3 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 2 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 1 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 12 a.m., "The Dick Cavett Show" WJZ-TV

**2:45 P.M.**

NBC - WFLA-TV, 9 p.m., "The Tonight Show" WJZ-TV  
CBS - WABC-TV, 8 p.m., "The Dick Cavett Show" WJZ-TV  
WJZ-TV, 7 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 6 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 5 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 4 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 3 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 2 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 1 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 12 p.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 11 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 10 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 9 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 8 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 7 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 6 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 5 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 4 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 3 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 2 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 1 a.m., "The Dick Cavett Show" WJZ-TV  
WABC-TV, 12 a.m., "The Dick Cavett Show" WJZ-TV

WOR-Loc [redacted] [redacted] [redacted]  
3:00 P.M.  
NBC-M, [redacted] [redacted] sketch WEAF WFL  
WCE WEC  
NBC-T S M, [redacted] Bay NJZ KORA WMAL  
WBZ WBZA [redacted] [redacted] [redacted]  
WCAU [redacted] [redacted] [redacted]  
WCSH-A [redacted] [redacted] [redacted]  
WEET-T [redacted] [redacted] [redacted] NBC  
WOR-M [redacted] [redacted] [redacted] [redacted] [redacted]  
[redacted] [redacted] [redacted] [redacted] [redacted]

3:15 P M

NBC-W...  
WBZ WBZA...  
WCAU-W...  
WOR-W...

3:30 P M

NBC-W...  
WBZ WBZA...  
WCAU-W...  
WOR-W...

3:45 P M

WOR-M...  
4 00 PM  
NBC-... Orchestra WEAF  
CBS-...  
NBC-...  
WJZ-...  
WCSH-...  
WEEL-...  
WOR-... The Healthy  
WBVA-...

[illegible]

KDKA—Dinner Program  
WGY—Rock Legends  
WHAM—News Service  
WOR—W. I. Leave The California Vagabond  
5:00 P.M.  
NBC—M. I. Hollywood WEAF WVIC  
WGSN—M.P.

WCSH—Shirley Ann & John WABC WOKO  
WABE WBDE WCAI WJSV WIAS  
NBC—Pe R McCarrie interview & William  
L. Wolf WJZ WBAL WBAL  
KDKA—Burt & Mary and Markes  
WBZ WBZA—Markes  
WCSH—Mus. at Program  
WEEI—Harris Brown, Dr. L. Barbano  
WGY—John Sayers  
WNAC—The Yankee Singers  
WOR—Steve Korte, Frank talk  
WRVA—Rhyth. Parade  
5:05 P.M.  
WOR—Steve Korte, Frank talk

WOR—5:00 P.M.  
WEEI—3 M. A. News  
WOR—Progress Report  
5:15 P.M.  
CBS—Dick Mclellan's Orchestra WDRB WOKO  
WJAS WIP  
NBC—[redacted] WFAE WGY WEEI  
NBC—G. [redacted] I [redacted] [redacted] WJZ  
WBAE WJAM WTK  
CBS—[redacted] WABC  
KDKA [redacted]  
WBZ WBZA M. [redacted] the News Henry  
Eduard Williams  
WCAU—[redacted] Youth  
WJSV—Jean Bishop  
WNAC—The Cosmopolitans novelty quartet  
WOR—Going Places with T. Atherton Dixon  
WVVA—Cecilia and Tolly







## Saturday, April 7

## MORNING

8:00 A.M.

CBS—On the Air Today: WABC  
NBC—Radio City Organ; Richard Leibert, organist: WEAFF WFI WGSB  
CBS—Salon Musicale: WCAU  
NBC—Morning Devotions: WJZ WBAL KDKA WBZ WBZA WRC  
WEEI—Morning Train Catcher  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WJSV—The Sun Dial, Arthur Godfrey  
WNAC—Shopping Around the Town  
WOR—John, Joe and Fredini

8:05 A.M.

CBS—Salon Musicale: WABC  
8:15 A.M.  
NBC—Don Hall Trio: WJZ WBAL  
NBC—Organ Rhapsody: WEEI WRC  
KDKA—Tommy and Sherlock  
WBZ-WBZA—Duke Dewey's Hickory Nuts  
WCSH—A Morning Devotions  
WOR—Al Woods, songs and patter

8:30 A.M.

NBC—Cheerio, Inspirational Talk and Music: WEAFF WEEI WGSB WGY WTIW WFI WRC  
NBC—Lew White, organist: WJZ WBAL KDKA WBZ WBZA WHAM  
WOR—Sherman Keene's Orchestra  
8:45 A.M.  
CBS—The Ambassadors: WABC WCAU  
WOR—Dog Tales, Richard Meaney

9:00 A.M.

NBC—Morning Glories, dance orchestra: WEAFF WLIW WGSB WGY  
CBS—In the Luxembourg Gardens: WABC WOKO WNAC WDRC WCAU WJAS WLBZ  
NBC—The Breakfast Club: WJZ WBAL KDKA WBZ-WBZA—Virginia Reade, talk  
WEEI—Clothes Institute  
WHAM—Tower Clock Program  
WOR—The Story Teller's House, Richard Blondell

9:15 A.M.

NBC—Landi Trio and White, songs and comedy: WEAFF WEEI WGSB WLIW WGY WRC  
NBC—Breakfast Club: WBZ WBZA WHAM  
WIP—In the Luxembourg Gardens (CBS)  
WOR—The Chinaberry, children's program

9:30 A.M.

NBC—Bradley Kincaid, the Mountain Boy: WEAFF WEEI WGSB WGY WTIW WRC  
KDKA—Style and Shopping Service  
WJSV—In the Luxembourg Gardens (CBS)  
WOR—The Cranky Crocodile, children's program  
WRVA—Children's Hour

9:45 A.M.

CBS—The Meistersingers: WABC WNAC WCAU WOKO WJSV WLBZ WJAS  
NBC—The Banjoers: WEAFF WEEI WGSB WTIW WRC  
KDKA—Work-A-Day Thoughts  
WGY—The Banjoers  
WOR—The Lonely Cowboy, Tex Fletcher

10:00 A.M.

NBC—Skip Step and Happiana, sketch: WEAFF WFI WRC WGY WEEI  
CBS—Paul Mason's Orchestra: WABC WAAB WCAU WJAS WJSV  
NBC—Edward MacHugh, the Gospel Singer: WJZ KDKA WBAL WMAL  
WBZ-WBZA—Home Forum Cooking School  
WCSH—Trade Musicale  
WHAM—Tom Grierson, organist  
WNAC—Buddy Clark, soloist  
WOR—Children's Hour

10:15 A.M.

NBC—Morning Parade, variety musicale: WEAFF WEEI WGSB WFI WGY WRC  
NBC—Singing Strings string ensemble: WJZ WBAL WHAM WMAL  
KDKA—Home Forum  
WNAC—Jane and John, dramatization  
WOR—Children's Hour; Hilda Norton; Marion Wall and children

10:30 A.M.

CBS—Press-Radio Bureau News: WABC WJAS WCAU WJSV WDRC  
NBC—Press-Radio Bureau News: WEAFF WGSB WFI WTIW WRC WGY  
NBC—Singing Strings: KDKA  
WBZ-WBZA—Doehler Trio, Harp, Violin and Organ  
WEEI—Organ Melodies  
WNAC—Musical Interlude  
WRVA—Mickey Mouse Club

10:35 A.M.

NBC—Morning Parade, Variety Musicale: WEAFF WRC WEEI WFI WGSB WGY WTIW  
CBS—Let's Pretend, children's program: WABC WCAU WOKO WDRC WJSV WNAC WLBZ WJAS  
NBC—Press Radio Bureau, News: WJZ WBAL WHAM WBZ WBZA WMAL  
KDKA—Helen Irwin  
WCSH—State Public Health Talk  
WOR—Dancing Class, Thomas E. Parson

10:50 A.M.

NBC—Originalities: Dick Teala, tenor: WJZ WBAL WHAM WBZ WBZA WMAL  
11:00 A.M.  
CBS—Cheer Up! WABC WOKO WCAU WDRC WNAC WJAS WJSV WLBZ

NBC—Alma Schirmer, pianist: WEAFF  
NBC—Pappy, Extra, Zeke and Elton, hillbillies: WJZ WBAL KDKA WBZ WBZA WMAL  
NBC—Galaxy of Stars: WFI WGY  
NEN—Food Hour: WGSB WEEI  
WHAM—Century Organ Program  
WOR—What to Eat and Why: C. Houston Goudiss

11:15 A.M.

NBC—The Vass Family Seven South Carolina children singing harmony: WEAFF WGY WRC  
NBC—Spanish Idylls, string ensemble: WJZ WMAL  
KDKA—Kiddies' Club  
WBZ-WBZA—Massachusetts Federation of Women's Clubs

11:30 A.M.

NBC—Down Lovers' Lane: Vocalists: Piano Duo: Narrator: WEAFF WGSB WRC  
CBS—Concert Miniatures: WABC WDRC WOKO WCAU WNAC WLBZ WJSV  
WEEI—Bob Emery's Gang  
WGY—Children's Theater of the Air  
WHAM—Spanish Idylls (NBC)  
WOR—News in the World of Women, Gabriel Heatter

11:45 A.M.

NBC—Organ Melodies: Eddie Fitch, organist; Mary Steele, contralto: WJZ WHAM WBAL WMAL  
WBZ-WBZA—Adventuring with Postage Stamps  
WJAS—Concert Miniatures (CBS)  
WLIW—Down Lovers' Lane (NBC)  
WOR—Andrew Baxter, Jr., baritone and Orchestra

## AFTERNOON

12:00 Noon

CBS—The Voice of Experience: WABC  
CBS—Vincent Travers' Orchestra: WDRC WCAU WNAC WLBZ WJAS WOKO WJSV  
NBC—Pietro Yon, organist: WEAFF WTIW WGY WEEI  
NBC—Army Day Program: General John Ross Delafield, speaker: WJZ KDKA WBAL WMAL  
WBZ-WBZA—The Monitor Views the News  
WCSH—South Sea Islanders  
WHAM—4 H Club Program  
WOR—Bird Day Program, Henry Boyd

12:15 P.M.

CBS—Abram Chasins, piano pointers: WABC WAAB  
NBC—Gemma Fonnarova, soprano; String Trio: WJZ WBAL WHAM WMAL  
KDKA—Honey Boy and Saxatras  
WBZ-WBZA—Weather: Temperature; Four H Club  
WCSH—Farm Flashes; Stocks and Weather  
WEEI—Studio Program  
WGY—Hank Keene's Radio Gang  
WNAC—News and Weather  
WOR—N. Y. Junior League Talk

12:20 P.M.

WOR—Scout News  
12:25 P.M.  
WEEI—Del, Jack and Ray  
12:30 P.M.

NBC—Rex Battle's Ensemble: WEAFF WRC  
CBS—Chicago Wheat Pit Broadcast: WABC WOKO WJSV WLBZ WIP  
NBC—Four H Club Program; U. S. Marine Band; Guest Speakers: WJZ WBAL WHAM KDKA WBZ WBZA WMAL  
WCAU—Virginia Old Timers  
WCSH—Stocks and Weather Reports  
WGY—Farm Program  
WNAC—The Shoppers' Exchange  
WOR—Huger Elliott, Metropolitan Museum: "An Historic Room"

12:45 P.M.

NBC—Rex Battle's Ensemble: WGSB WRC  
WAAB—Chicago Wheat Pit Broadcast (CBS)  
WOR—Stamp Club

12:50 P.M.

WEEI—Stock Exchange Quotations  
12:55 P.M.

E. T., Albert Bartlett, the Tango King: WOR  
1:00 P.M.

CBS—Madison Ensemble: WABC WOKO WDRC WCAU  
NBC—Xavier Cugat's Orchestra: WEAFF WEEI WRC WFI  
WCSH—School Librarian  
WGY—Market Reports  
WJSV—Afternoon Rhythms  
WOR—Musical Revue: Gislon Sisters; Baby Rosamund, vocalists

1:15 P.M.

CBS—Madison Ensemble: WAAB WJSV  
NBC—Ted Black's Orchestra: WGSB WGY  
1:30 P.M.

CBS—Harold Knight's Orchestra: WABC WOKO WCAU WDRC WNAC WJSV  
NBC—Vic and Sade: WJZ WBAL WBZ WBZA KDKA WHAM WMAL  
WCSH—Studio Program  
WOR—Rosaland Genet, Book Review

1:45 P.M.

NBC—Metropolitan Opera presentation of Pelleas and Melisande: WEAFF WJZ WEEI WGSB WRC WHAM WMAL KDKA

## HIGH SPOT SELECTIONS FOR THE DAY

12:00 Noon—Army Day program; Gen. John Ross Delafield: NBC-WJZ network.  
1:45 p.m.—Metropolitan Opera performance of "Pelleas and Melisande": NBC-WEAFF-WJZ.  
8:00 p.m.—Art in America: "Stuart and the Washington Portraits": NBC-WJZ network.  
8:00 p.m.—Forty-Five Minutes in Hollywood; dramatized film previews; gossip by Cal York, screen reporter: CBS-WABC network.  
9:00 p.m.—Nino Martini; Andre Kostelanetz orchestra: CBS-WABC network.  
9:00 p.m.—Donald Novis, tenor; Frances Langford, contralto: NBC-WEAFF network.  
9:30 p.m.—The Eton Boys; Vera Van and Freddie Rich's Orchestra: CBS-WABC network.  
9:30 p.m.—Beatrice Fairfax dramatizations: NBC-WEAFF network.  
10:00 p.m.—Broadcast from Byrd Expedition: CBS-WABC network.  
10:30 p.m.—Alka-Seltzer presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Spareribs; the Westerners; Maple City Four and other stars: NBC-WJZ network.  
11:30 p.m.—Peter the Great, drama: CBS-WABC network.

CBS—Harold Knight's Orchestra: WJAS WLBZ  
WNAC—Round Towners Quartet (CBS)  
WCAU—Burton Rogers' Orchestra  
WOR—Milton Kaye, piano recital

2:00 P.M.

CBS—Round Towners Quartet: WABC WOKO WDRC WJAS WJSV WLBZ WCAU  
WNAC—The Municipal Forum  
WOR—Byron Holiday, soloist; Leo Freudberg's Orchestra

2:15 P.M.

WNAC—Artist Recital (CBS)

2:30 P.M.

CBS—Dancing Echoes: WABC WOKO WDRC WNAC WJSV WJAS WLBZ WIP  
WCAU—University of Pennsylvania Debate  
WOR—Studio Program

2:45 P.M.

WOR—Alan Broms, Star Stories

3:00 P.M.

CBS—School of Music of University of Louisville: WABC WDRC WNAC WJSV WJAS WCAU WLBZ WOKO  
WOR—Louise Baye, soprano

3:15 P.M.

WOR—"Your Lover"

3:30 P.M.

CBS—Ann Leaf at the Organ: WABC WCAU WOKO WLBZ WNAC WJSV WDRC  
WOR—Mildred Cole, soloist; orchestra

3:45 P.M.

CBS—Ann Leaf at the Organ: WJAS  
WOR—Genevieve Pitot, piano recital

4:00 P.M.

CBS—Cambridge vs. Harvard Rugby Match: WABC WOKO WJSV WDRC WNAC WJAS WLBZ  
WCAU—Beaver College Glee Club  
WOR—Dr. H. I. Strandhagen: "The Healthy Skin Club"

4:15 P.M.

WOR—Freddie Farber and Edith Handman, variety act

4:30 P.M.

WCAU—Sweet Sixteen Revue  
WIP—Cambridge vs. Harvard University; Rugby Match (CBS)  
WOR—Gus Steek's Orchestra

5:00 P.M.

CBS—Pancho's Orchestra: WABC WAAB WDRC WCAU WJAS WJSV WOKO  
WNAC—The Yankee Singers

5:05 P.M.

WOR—Program Resume

5:15 P.M.

NBC—Leo Zollo's Orchestra: WEAFF WGSB WGY WLIW WEEI WRC  
NBC—Neil Sisters: WJZ WBAL WBZ WBZA  
CBS—On the Air Tonight: WABC  
WHAM—The Rambler  
WNAC—Sam Bittel's Orchestra  
WRVA—Cecil and Sally

5:20 P.M.

CBS—Pancho's Orchestra: WABC

5:25 P.M.

WRVA—Rhythm Parade

5:30 P.M.

NBC—Economics in the New Deal: WEAFF WGSB WEEI WRC  
CBS—Jack Armstrong, All American Boy: WABC WOKO WNAC WCAU WDRC WJAS WJSV  
NBC—Little Jackie Heller, tenor; Harry Kogen's Orchestra: WJZ WBAL WBZ WBZA WHAM WMAL  
KDKA—A Recreo, Bill and Alex  
WGY—Martha and Hal  
WOR—"Just Dogs," Steve Severa

5:40 P.M.

WRVA—Sports Review

5:45 P.M.

CBS—Charles Carille, tenor WABC WOKO WDRC WLBZ WJAS WIP WAAB  
NBC—Little Orphan Annie: WJZ WBAL WBZ WBZA KDKA WHAM WMAL  
WCAU—Friend of Youth  
WGY—Bradley Kincaid, hillbilly songs  
WJSV—Evening Rhythms  
WNAC—Bob White's Scrap Book  
WOR—Dr. Thatcher Clark, French class

## NIGHT

6:00 P.M.

CBS—"Meet the Artist," Bob Taplinger Interviews Radio Stars: WABC WOKO WAAB WDRC WCAU WJAS WJSV

NBC—Peter Van Steeden's Orchestra: WEAFF  
NBC—Al Pearce and his Gang: WJZ WBAL WBZ WBZA WMAL  
KDKA—Evensong  
WCSH—News Flashes  
WEEI—The Evening Tattler  
WGY—Evening Briefings  
WHAM—Sportscast  
WLW—Jack Armstrong, sketch  
WNAC—News Flashes, Weather  
WOR—Uncle Don, kiddies' program  
WRVA—Hi-Plane Pilots

6:15 P.M.

CBS—Ted Black's Orchestra: Tommy McLaughlin, baritone: WABC WAAB WCAU WDRC WJSV

KDKA—Sports, program preview  
WCSH—Al Buck's Sports Review  
WEEI—Gene and Glenn with Jake and Lena  
WHAM—Cato's Vagabonds  
WLW—Peter Van Steeden's Orchestra (NBC)  
WNAC—The Merry-Go-Round

6:20 P.M.

WCSH—Musical Interlude

6:30 P.M.

NBC—Richard Himber's Orchestra: WEAFF WRC  
CBS—Frederic William Wile, talk: WABC WOKO WDRC WAAB WJSV WJAS WLBZ  
NBC—Stamp Club; Capt. Tim Healy: WJZ  
NBC—Twenty Fingers of Harmony: KDKA WBAL WHAM  
WBZ-WBZA—Weather; Sports; News  
WCAU—Comedy Stars in Hollywood  
WCSH—Handball and MacAllister  
WEEI—Breed Walker saying "Hello, New England"

WGY—Ma Frasers' Boarding House  
WLW—Bob Newhall, Mail Pouch Sportsman  
WOR—Motor Tips, Clifford M. Sage  
WRVA—News Flashes

6:40 P.M.

WEEI—Voice of the East

6:45 P.M.

CBS—George Hall's Orchestra: WJSV WOKO  
CBS—Ye Happy Minstrel and Tiny Band: WABC WNAC WCAU WDRC  
NBC—Flying with Capt. Al Williams: WJZ WMAL  
NBC—Richard Himber's Orchestra: WGSB WEEI WGY

KDKA—Dance Orchestra  
WBZ-WBZA—Edward MacHugh, baritone  
WHAM—Old Timers  
WLW—"Land Marks of the Law," speakers  
WOR—Pauline Albert, "The Whirlwind Pianist"

7:00 P.M.

CBS—Elder Michaux's Congregation: WABC WOKO WDRC WCAU WJAS WJSV WAAB WLBZ  
NBC—John Herrick, baritone: WJZ WBAL WMAL  
NBC—Three Scamps: WEAFF WEEI WGSB WRC WGY

KDKA—Lloyd Huntley's Orchestra  
WBZ-WBZA—World in Review  
WLW—R.F.D. Hour; Boss Johnston; Musical Varieties  
WNAC—Front Page Drama  
WOR—Ford Frick, Sports Resume  
WRVA—Cross Roads Symphony

7:15 P.M.

NBC—A. Rellejo in the News, Dr. Stanley High: WEAFF WRC  
NBC—George Olsen's Orchestra: WJZ WHAM WBAL WMAL  
WBZ-WBZA—Joe Rines' Orchestra  
WCSH—Wayside Philosopher  
WEEI—Ethel Grenier, songs  
WGY—The Municipal Series  
WNAC—The Old Apothecary  
WOR—Harry Hershfield

7:30 P.M.

CBS—Milton Kellam's Orchestra: WIP  
NBC—Martha Mears, contralto: WEAFF WFI WRC  
CBS—The Serenaders; Paul Keast, baritone: WABC WOKO WDRC WCAU WJAS WJSV  
NBC—F.O.B. Detroit, talk; Orchestra: WJZ WBAL KDKA WBZ WBZA WMAL  
WCSH—Gene and Glenn, songs and comedy  
WEEI—After Dinner Revue  
WGY—Johnny Johnson's Orchestra  
WHAM—Evening Interlude  
WLW—Melody Masters  
WNAC—Larry Funk's Orchestra  
WOR—Sam Robbins' Orchestra  
WRVA—Voice of Richmond



(SATURDAY CONTINUED)

7:45 P.M.

CBS—Isham Jones' Orchestra: WABC WNAC  
WDRB WLBZ WCAU WOKO  
NBC—Jules Lande, Troubadour of the Violin:  
WEAF WRC  
WCSH—Willis B. Hall  
WEEL—Magazine of the Air  
WJSV—Leading Industries in Washington  
WLW—Dr. Glenn Adams, dog talk  
WRVA—Tarzan of the Apes

8:00 P.M.

CBS—The Canadians: WIP  
NBC—The Dream Hour; U. S. Marine Band:  
WEAF WMAL WEEL  
CBS—"Forty-Five Minutes in Hollywood"; Cal  
York, Screen Reporter; Soloists; Orchestra:  
WABC WOKO WNAC WDRB WCAU WJAS  
WJSV  
NBC—Art In America; Guest Speakers: WJZ  
WBZ WBZA KDKA WBAL WHAM WRC  
WCSH—Studio Program  
WGY—Antoinette Halstead, contralto; string en-  
semble; male quartet  
WLW—Carnival  
WOR—City Government Talk  
WRVA—Tampa Revelers

8:15 P.M.

WFI—U. S. Marine Band (NBC)  
WOR—The Three Bavarians, Instrumental Trio

8:20 P.M.

NBC—The Cavaliers, male quartet; WJZ WBAL  
KDKA WHAM WRC WBZ WBZA

8:30 P.M.

NBC—Hands Across the Border; Soloists and  
Orchestra: WJZ WBAL KDKA WHAM  
WRVA  
WBZ-WBZA—New England Community Singing  
Clubs  
WCSH—U. S. Marine Band (NBC)  
WGY—Piano Pals, Dorothy Sherman and Monica  
Leonard  
WOR—Gabriel Heatter, news commentator

8:45 P.M.

CBS—The Bard of Erin: WABC WOKO WCAU  
WNAC WJAS WDRB WJSV  
NBC—The Salesman Recovers Under the N.R.A.,  
Dan S. Hickey: WEAF  
WBZ-WBZA—The Monitor Views the News  
WGY—Utica Singers; Marion Williams, soprano;  
Rogers Sweet, tenor  
WOR—Briny and Crystal, sketch with music

9:00 P.M.

NBC—Harold Stern's Orchestra; Guest Stars:  
WJZ WBAL WHAM KDKA  
CBS—Nino Martini, tenor; Andre Kostelanetz'  
Orchestra: WABC WNAC WDRB WCAU  
WJAS WJSV WLBZ  
NBC—House Party; Donald Novis, tenor; Frances  
Langford, contralto; Arthur Boran, imper-  
sonator; Brad Browne; Rhythm Girls; Mel-  
ody Boys; Don Voorhees' Orchestra: WEAF  
WCSH WGY WRVA WLW WFI WEEL WRC  
WBZ-WBZA—Sammy Liner's Orchestra  
WOR—Newark Civic Symphony Orchestra; Philip  
Gordon, conducting

9:15 P.M.

WNAC—Over the Cameraman's Shoulder

9:30 P.M.

CBS—Vera Van; The Eton Boys; Freddie Rich's  
Orchestra: WABC WCAU WJAS WDRB  
WJSV WNAC WOKO WLBZ  
NBC—Eddie Duchin's Orchestra: WJZ WBAL  
WHAM WBZ WBZA KDKA WMAL  
NBC—Beatrice Fairfax, dramatization: WEAF  
WEEL WCSH WGY WFI WLW WRC  
WRVA—Minuteman Theater (NBC)

10:00 P.M.

NBC—Musical Program: WEAF WEEL WCSH  
WFI WGY WLW WRVA WRC  
CBS—Broadcast from Byrd Expedition: WABC  
WOKO WNAC WCAU WDRB WJAS WJSV  
WLBZ

NBC—1934, A National Park Year; guest speak-  
er; U. S. Marine Band: WJZ WBAL WHAM  
WMAL

KDKA—Behind the Law  
WBZ-WBZA—Evening Reveries; James J. O'Hara,  
organist

WOR—Broux Marriage Bureau, sketch

10:15 P.M.

KDKA—Sports Review  
WBZ-WBZA—News Reports  
WHAM—Dance Orchestra  
WOR—John Kelvin, tenor; Orchestra

10:30 P.M.

NBC—Kaleidoscope Variety Show: WEAF WCSH  
WFI WGY WRVA WRC

CBS—Leaders in Action, H. V. Kaltenborn:  
WABC WAAB WDRB WJAS WJSV WOKO  
WIP WLBZ WCAU

NBC—ALKA SELTZER PRESENTS WLS BARN  
DANCE: Uncle Ezra, Spareribs, Linda Parker,  
Lulu Belle, The Hoosier Hot Shots; The West-  
erners and Cumberland Ridge Runners: WJZ  
WHAM WBAL KDKA WBZ WBZA WMAL  
WLW

WNAC—Over the Cameraman's Shoulder

WOR—Organ Recital

10:45 P.M.

CBS—Ted Florito's Orchestra: WABC WOKO  
WAAB WDRB WCAU WJAS WJSV WLBZ  
WNAC—Jack Ingersoll's Sport Page

11:00 P.M.

NBC—Enric Madriguera's Orchestra: WEAF WFI  
WCSH

WCAU—Political Talk; Robert Gray Taylor  
WEEL—Breed Walker saying "Hello, New Eng-  
land"

WGY—Happy Felton's Orchestra

# PLUMS AND PRUNES

By Evans Plummer

THE VOICE OF EXPERIENCE has referred a recent puzzling letter to a select committee of more experienced gentlemen who at the moment are residing temporarily (*they hope*) in Sing Sing. It reads:

"Dear Voice: I've been robbed of nine hundred dollars. Everybody says it was an inside job. I listen in every day. What is your experience on an inside job?"

That's that. But continuing on the subject of *The Voice*, now that he has been mentioned, we wish to recall a time-worn epigram you all know:

"Imitation is the sincerest form of flattery."

And believe you us, *M. Sayle Taylor*, which is the name of the gentleman hiding behind those Voice-of-Experience whiskers, should feel very proud of his program and his work, considering the hordes of imitators and similar broadcasts his righteous success has induced.

But here's one *The Voice* can't answer, we'll bet:

"What's become of Norman Broken-shire?"

## Plums and Prunes

THE GREATEST broadcast ever offered by an actress, and we've heard nearly every one, was that last Sunday a week of *Helen Hayes*. As guest of Real-silk, Helen promptly made herself your guest—not the guest of the "invisible millions" but your own invited company in your living room. We strongly suspect husband *Charlie MacArthur* of the grand idea . . . but anyhow, Helen put it over. Many plums, Miss Hayes—Mrs. MacArthur, and may your lead be followed by all, but we know it will never be trumped.

Previous to Miss Hayes' notable appearance, *Edward Johnson*, tenor, was guest of Cadillac. Never have we heard such excellent singing diction . . . And after Helen (note our Sabbath listening re-voled around Miss Hayes as a nucleus), good old *Joe Penner* clicked again. The country is still Penner-wise, but it is this column's worry how long the fans will

stay that way.

*Will Joe keep on and on, as Jack Benny has, or will he be washed up a la Wynn and other "funny men" you can name, within a year?*

Two more \$8.80 acts of that Sunday deserving carloads of plums were those of *Benny and Fannie Brice*. Jack, at his best, and Brice under the most favorable conditions yet, were a splendid nightcap. No one could have handled that rather risqué "little girl" blackout without offense effectively more than the capable Miss Brice.

Coming to the Chicago Theater, April 6, JACK BENNY, and April 13, GEORGE OLSEN and ETHEL SHUTTA . . . For a novelty try NBC's *Surprise Show* Thursdays at 7:30 p. m. EST on NBC March 15 on this bill found *Don Ameche*, radio love interest, playing straight man to the comedy of *Cliff Soubier*, veteran mike "heavy" . . . We're going to miss that guy *Weems* on the *Realsilk* show when *Charles Previn* replaces him April 1.


PRUNES to dear old Columbia Broadcasting System for one of the silliest program alterations of the year—we are reflecting to the butchery of *Bob Taplinger's* more or less personalized "Meet the Artist" program. By conversion of this somewhat spontaneous (*although scripts were used*) interview program into a dramatization of the glorified artist, Columbia has definitely arrived at a much less desirable setup. "Tap" did a good job. He might have been snappier . . . without the script . . . but even with it, he was never as ponderous and lifeless as the "life" dramas. Please, Mr. Paley, you listen to 'em and see what you think.

Deserting Columbia for the NBC camp, comedy-song team Al and Pete have become a three-station traveling act with WLW, Cincinnati, WTAM, Cleveland, and KDKA, Pittsburgh, on their weekly list.

*Birthdays for the week: April 3, Georgie Jessel; April 4, Ted McMichael, of the Merry Macs; April 6, Keith McLeod and Lowell Thomas; April 7, Charles Carlile, and—of all things!—Walter Winchell, the old blessed-eventuator.*

## What's What

ONE OF THE best-yet programs is that promised by *Fulton Oursler*, Liberty Magazine editor, who'll tell, come April 7, stories that should be told . . . And if you are searching for *Lum and Abner*, try dialing WCCO, Minneapolis, from Monday to Thursday, inclusive, at 11 p. m. EST starting April 2. WCCO's an easy 50,000-watter to dial, so stay up and listen . . . Another switch: *Dr. Bundesen's* dramatized "Adventures in Health" move to Sundays, April 1, at 9:45 p. m. EST over NBC stations. "Reducing" is the subject of the physician's All Fools' Day program (no gag intended) . . . Among the casualties of NBC-Chicago's recent slash of sustaining talent are the *Merrie-Men* quartet, the *Neil Sisters* and *Pat Barnes*.



## BEATRICE FAIRFAX

★ IN PERSON ★

Famous authority on problems of love and happiness

**LISTEN IN!**

9:30 P.M. E.S.T. Saturdays

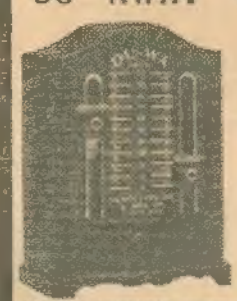
N.B.C. Red Network

That's the way it goes when no advertiser is paying the weekly stipend . . . *Phil Baker* is talking of bringing conductor *Leon Belasco* back to Chicago with him . . . *Howard Newmiller* and *Andy* (*Charlie Correll*) used to shoot marbles together years ago in Peoria, Ill.

## DO AWAY WITH AN OUTSIDE AERIAL

Install a New DU-WA

# \$1



DU-WA Improved every set. It eliminates the nuisance of hearing two programs at one time—cuts out powerful local stations and brings in distance with ease. Works on either electric or battery sets. Must do all we claim or money refunded in 10 days. DU-WA sent postpaid to your home upon receipt of cash or postal money order. Also sent C. O. D. Canadian price \$1.25 prepaid.

## Steinberg's

633 WALNUT

Dept. R. G. CINCINNATI, OHIO

**Linda Parker**  
The "Sunbonnet Girl" with the Cumberland Ridge Runners



TUNE IN  
WBZ-WBZA  
Every Saturday Nite  
10:30 P.M. E.S.T. NBC Blue

When it comes to singing and playing the old mountain ballads and hilly-billy tunes, no one can equal Linda Parker and The Ridge Runners on the "National Barn Dance." It's a great Saturday night show, with more than 40 radio artists, including Uncle Ezra, Maple City Four, Lulu Belle, Spare Ribs, Skyland Scotty, Hoosier Hot Shots, Tom and Don, Louise Massey and the Westerners. Not a dull moment in the whole show. It sparkles with mirth and melody. A whole hour of old-fashioned singing and dancing. Every Saturday night over NBC Coast to Coast Network.

**The NATIONAL BARN DANCE**  
COAST to COAST

Sponsored by  
ALKA-SELTZER



**\$10,000.00**

These awards will be doubled to any winner who is a yearly subscriber to RADIO GUIDE at the time of the closing of the contest, thus making the total cash available to prize winners **\$10,000.00**

The trail begins where the arrow indicates and ends at the Goal, the black square in the lower right hand corner.

W	E	A	F	W	E	N	R	W	J	Z	W	O	R	W	B	B	M	W	I	N	S	W	C	A	E
Z	W	B	A	K	D	W	I	A	S	W	I	B	O	K	D	K	A	K	F	I	K	G	O	D	X
Y	R	W	B	G	K	J	W	M	N	Z	B	R	B	O	K	D	B	L	G	J	L	H	P	E	K
X	H	R	W	L	G	K	J	W	E	N	V	I	R	B	W	V	W	M	H	K	M	I	Q	F	S
I	K	H	R	W	L	G	K	J	W	M	S	G	O	V	N	B	D	N	I	L	N	J	R	G	A
O	I	K	H	R	W	L	G	K	J	W	T	H	D	O	W	N	W	O	J	M	O	K	S	H	C
D	O	I	K	H	R	W	L	G	K	J	W	T	M	W	O	W	E	P	K	N	P	L	T	I	K
W	D	O	I	K	H	R	W	L	G	K	J	W	T	M	K	A	W	Q	L	O	Q	M	U	J	U
Y	W	S	O	I	K	H	R	W	L	G	K	W	W	K	U	M	O	W	M	P	R	N	V	K	S
D	Y	Q	D	O	I	K	H	R	W	R	E	K	O	W	C	W	A	O	W	Q	S	O	W	L	D
E	O	Y	Q	S	O	I	K	H	E	W	L	K	U	J	W	O	K	A	O	W	T	P	X	M	W
F	M	L	Z	W	S	O	I	K	W	R	E	L	G	W	J	W	A	K	A	O	W	Q	Y	N	K
C	O	F	Q	Z	W	S	O	W	K	H	R	W	L	G	K	J	W	N	K	A	O	W	Z	O	Z
A	C	F	G	H	Z	W	S	O	I	K	H	W	W	L	G	K	J	W	N	K	A	O	W	P	O
B	A	C	F	G	H	W	K	K	O	I	K	H	R	R	E	L	G	K	J	W	N	K	A	O	W
D	W	B	A	C	K	K	B	X	W	S	O	I	K	H	R	W	L	G	K	A	W	N	K	A	E
E	W	C	S	A	K	F	K	W	Y	W	S	O	I	K	H	P	E	L	G	K	J	W	N	K	A
F	G	D	S	U	A	C	W	E	W	A	W	S	O	I	K	H	F	W	L	G	K	Q	Y	O	K
K	W	E	U	M	D	A	Z	F	E	B	Y	W	S	O	I	K	A	V	W	L	G	U	X	I	T
V	T	F	M	E	V	M	B	Z	F	E	B	Z	W	S	O	I	K	M	Y	W	L	G	K	T	R
L	I	G	E	I	E	O	L	C	Z	F	K	B	Z	W	S	O	Y	I	Q	Y	S	L	K	K	H
W	C	H	I	C	R	R	A	A	D	Z	P	E	B	Z	W	S	O	P	K	X	V	W	L	K	W
L	E	I	C	R	T	T	M	R	L	E	Z	F	K	B	K	W	P	O	X	K	T	U	W	L	K
W	L	O	E	K	V	L	O	E	I	G	F	E	F	K	B	P	W	X	O	X	K	T	U	W	L
K	F	J	R	W	E	V	D	W	M	A	Q	W	E	F	C	B	X	W	Q	O	Q	M	A	Q	

In order that each contestant may be fully informed, not only as to the names of stations

All solutions must be submitted on the form appearing in RADIO GUIDE, or a facsimile thereof. They should be mailed to: RADIO GUIDE PUZZLE CONTEST, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.



# Radio Guide

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Week Ending April 7, 1934

5¢



**THE TRUTH  
ABOUT RADIO  
ADVERTISING**

**A STRIKING  
EDITORIAL**



Tamara

**BEN BERNIE'S OWN STORY "TELLING IT ALL"**